39

TOP 10 SLUGFESTS
THE CROSSOVER BATTLES YOU'LL NEVER SEE

BOB LAYTON
WHY X-O IS BETTER THAN IRON MAN

WIZARD®

NOVEMBER 1994
NUMBER 39
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$5.35 CANADA

THE GUIDE TO COMICS

...SPEAR FISHING

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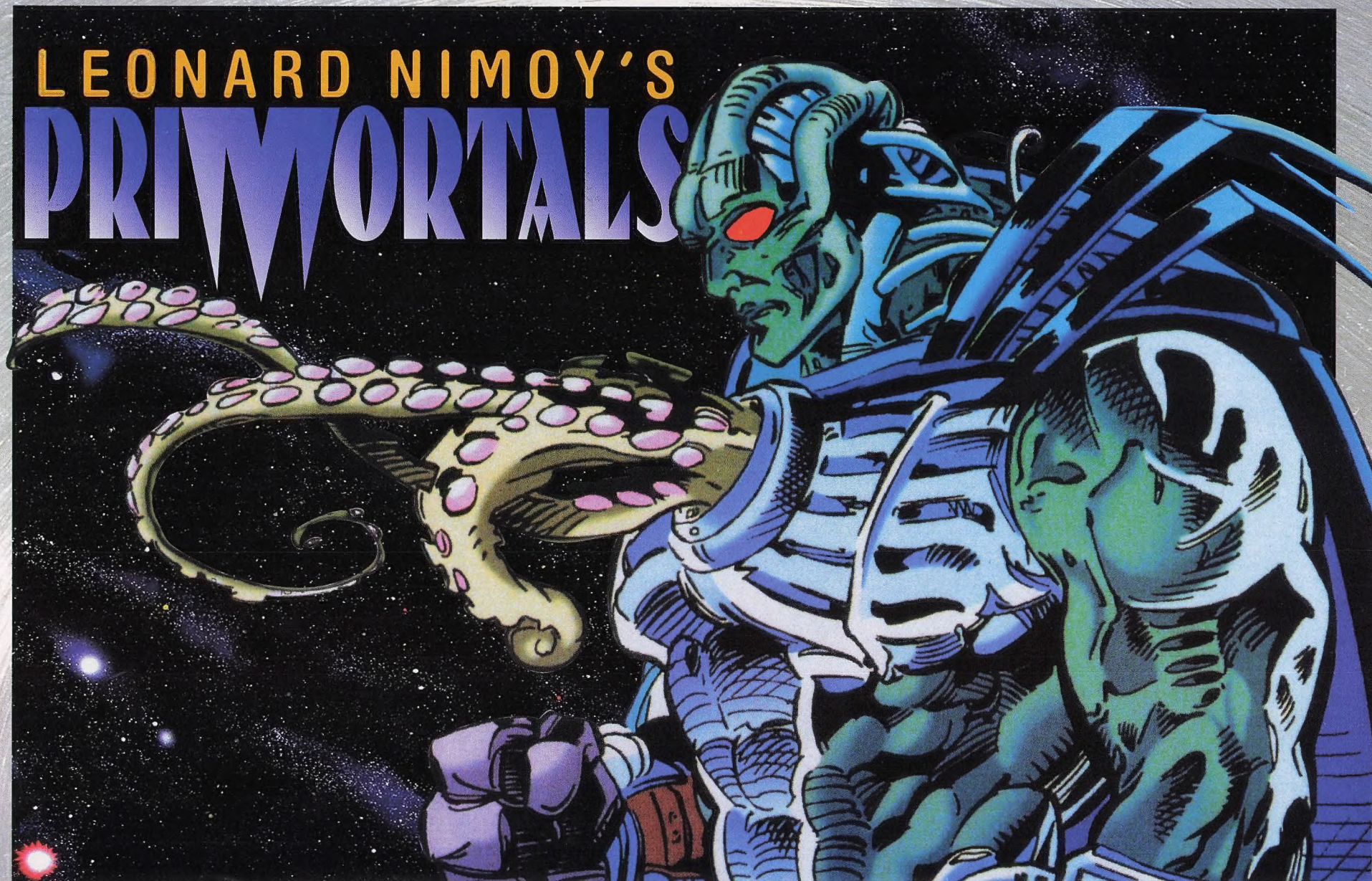
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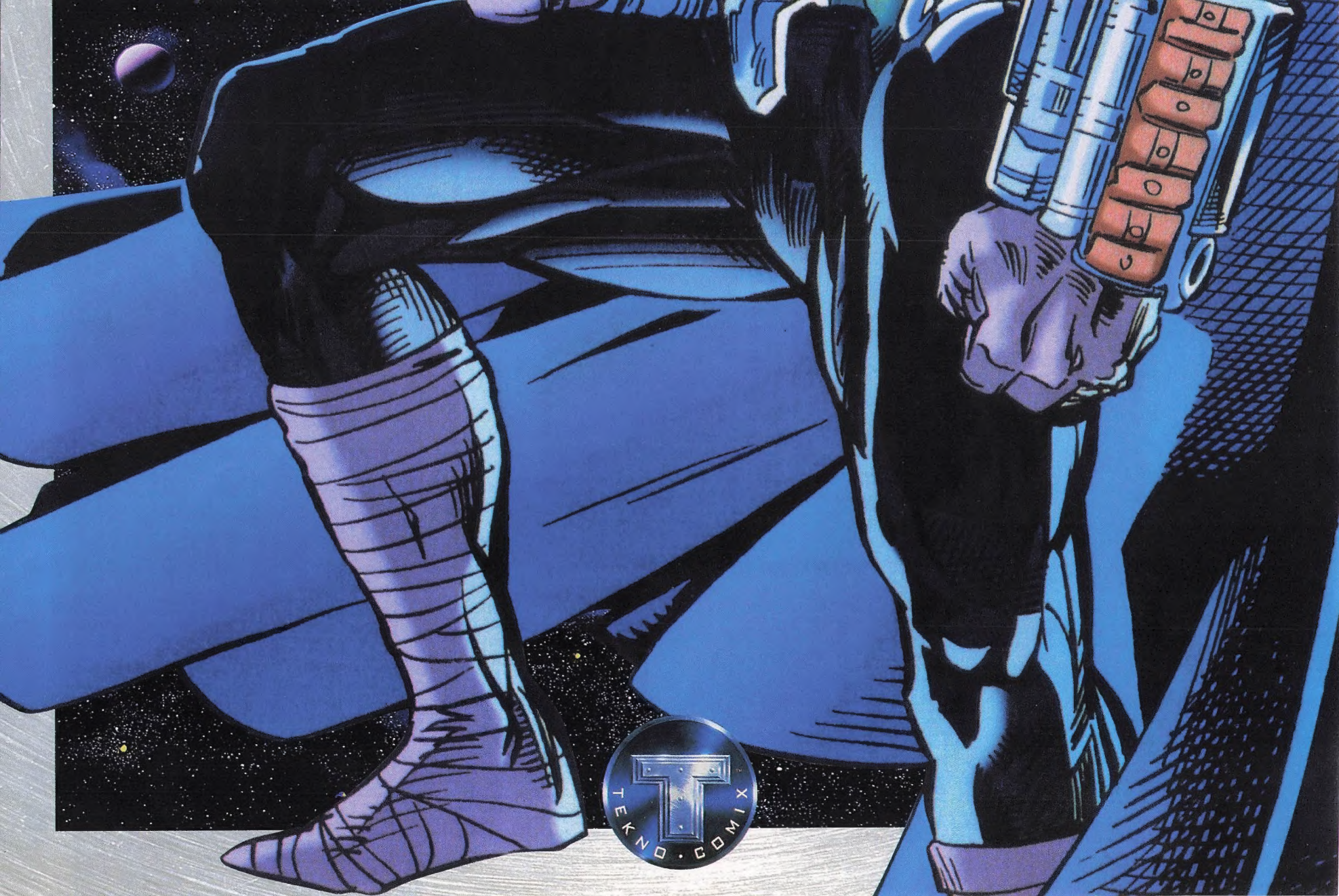
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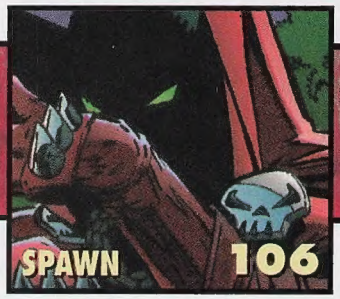

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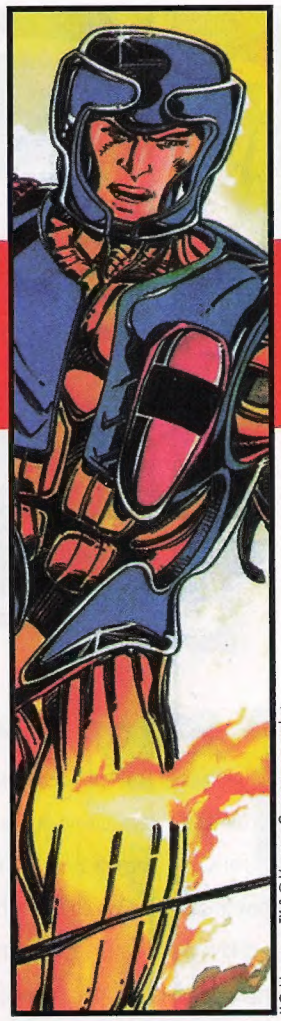

X-O Manowar ™ & © Voyager Communications Inc.

Bob Layton talks about X-O and all his favorite characters in our interview with him, on page 72.

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Iron Man ™ & © Marvel Entertainment Group.

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A LETTER FROM OUR PUBLISHER

PHOTO: HAIMI GIAKOUMIS

Now available on 8-track and cassette.

A Star is Born

I remember that fateful conversation quite well. It was about eight months ago, and Jim Lee and I were talking on the phone. It was around 9 a.m. my time, making it 6 a.m. Jim's time (out in California). Now, the only way Jim was up that early was if he hadn't gone to sleep yet, which meant he was excited about something. That something was the deal to make *WildC.A.T.s* into an animated series. Jim was ecstatic, and while I was congratulating him, an idea popped into my noggin—could I do a voice for one of the characters on the show? So I asked Jim, but he couldn't give me a definite answer, because it was too soon to know. He did say he'd look into it, though.

Six months later, Jim and I were playing poker at his house in San Diego around 4 a.m., when out of the blue he asked, "Hey, you wanna meet me in Toronto next week to tape your voice for the *WildC.A.T.s* show?" I was floored. I immediately said yes, and proceeded to lose quite extensively to Jim the rest of the night.

So, this past August I flew up to Canada, met up with Jim and taped four lines of dialogue for *WildC.A.T.s* episode 12, and two lines for episode 13. It was great. I got to play a security guard who gets his butt kicked. I had a chance to meet the people behind the voices of some of the characters, and it was a blast watching them speak their lines outside of the animated show.

Make sure you check out the episodes, airing sometime in December at 10:30 a.m., Saturday mornings on CBS. How else will you see and hear me get smacked around by nefarious evildoers?

Gareb S. Shamus

הנב יבה הנרלה

THE GUIDE TO WIZARD COMICS

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BPA International membership applied for November 1993

Magic Words

Boy, did we get a mixed bag o' goodies this month. Usually, the letters show some kind of convergence, with a few particular topics really catching everyone's fancy for the month. But this month, things were a tad different. Some letter writers were happy, some were angry. Some had comments, some asked questions. A lot of letters, surprisingly, were about the material in previous letters columns. I think that's a good sign. After all, you can't have a letters page without letters, and the purpose of the page itself should be reader interaction with the magazine. So all in all, I guess it was a good month.

Only downside—we only got one letter from a guy in prison, down from our previous high total of four which was reached last month. Oh, well. On to that mixed bag o' goodies...

To Whom It May Concern at Wizard Press:

In regard to the August 1994, #36 issue of *Wizard*, pages 14, 36, and 37, we were extremely upset to see pictures of the comic book character Vampirella almost nude and in disgusting poses with her legs spread and rear end sticking out and exposed. This comic book as portrayed in the ad on pages 36 and 37 is nothing more than soft porn, in our opinion. Advertisements for it have no business being in a *Wizard* price guide which is marketed to, and available for purchase by, young, impressionable children and teenagers.

Up until now, we had allowed our children, ages 6 to 15 years, to purchase *Wizard* because we were under the impression it was a price guide. We did not carefully examine its contents for any sexually suggestive material of the nature we discovered in the August '94 issue. We will be looking much closer in the future at any *Wizard* our children intend to buy PRIOR to the purchase. If ads like these continue to appear in *Wizard*, we regret to say that we'll have to look for a different price guide.

Please take this complaint into consideration. We have already begun to pass the word to other families we know who purchase *Wizard* to make them aware that material included in it is not appropriate for their children. We would appreciate your sensitivity on this issue and ask that you eliminate any such ads from your magazine that border on, or actually are, soft porn.

Patricia T. Cook and
Georgia L. Howell
Bay City, MI

In all honesty, I say, "More power to you."

It would be nice if more parents took this kind of active interest in what their kids read. And I want everyone who reads *Wizard* to be comfortable with the material contained within. Unfortunately, 100% satisfaction is never possible. It was a wiser man than me who said that you can't please all of the people all of the time. We appreciate your concerns and understand your comments. And by all means, I'd encourage you to monitor what your kids read.

Just one more thing. *Wizard* is, at least in my mind, not a price guide. It's a magazine, of which a price guide is a part. Oooh, that really gets me going when people call it a price guide.

Dear Wizard,

In response to Michael Deely's "Dark Age" theory of comics expressed in Magic Words in *Wizard* #36, I have formulated my own theory. I agree with the term the "Dark Age" as describing today's era of comics. However, instead of naming *Spawn* #1 as the milestone comic that turned the industry on its ear, I believe *X-Men* #1 (second series), released in 1991, should be remembered as the comic that signaled this new age. Why?

X-Men #1 (second series) sold well over eight million copies. It left a lot of retailers, investors, and collectors with the short end of the stick. Regarding the book's market value, there was just too much of the product out there (and still is) with nothing to show but the standard cover price for all five cover variations available. Needless to say, Marvel made a lot of money off this book, and realized, along with a multitude of other publishers, that "hype makes right." And hype makes sales, too. There were countless other books that soon followed suit, with eye-catching cover gimmicks soon flooding the market. Most of the major publishers who had followed Marvel's example put emphasis on hyped events, "special guest appearances," multiple covers/cover enhancements, and hefty price tags, rather than the actual content of the book.

Over the past few years, the quality of comic books has been less impressive. Much of the emphasis has been put on art rather than story, and as a result, comic collectors have lost interest, due to either lack of quality or a constantly unpredictable marketplace.

Hence, the result is the "Dark Age," or perhaps (I hate to appoint a specific label to such a broad field), the "Gimmick Age."

A topic such as this is a very touchy one (people still can't decide on the Golden Age or Silver Age boundaries, and that was decades ago), and is subject to many different interpretations. So much has happened in recent years that it is becoming very difficult to keep track of events. But as always, the comic market has endured its share of ups and downs. Perhaps this mass influx and then exodus of readers is just a natural thing. Thanks for taking the time to read this, and I hope that maybe I've helped shed some light on the search for a name for the current comic age, whatever it may be.

Kurt Okimoto
Waianae, HI

I disagree. I think you are looking at this strictly in a secondary market sense, and what we're really talking here is what will define the comics of the era. What defines the Golden Age and the Silver Age are not how much the comics are going for on the market, but instead the types of books found there—the prevalent themes, genres, and attributes. What you've done is define a period of time in the market, not a period of time in comics.

True, there have been a lot of "gimmicky" books on the racks since *X-Men* #1, but my guess is that they will be short-lived, and will not define the era. As you said yourself, the market will experience ups and downs, and perhaps this is just a natural phase.

GRIFTER ™ & © AEGIS ENTERTAINMENT

Dear Wizard,

I am a 26-year-old married woman who would like to thank my husband for making me a comic book addict! Some of my favorite titles come from the more "adult" sector of the comic industry, like *Spawn, Daredevil: Man Without Fear, Marvels,* and *Prophet,* to name a few. I think I am well-adjusted to the male view of women in comics, movies, and magazines. I realize that more males buy comics than do females, and that the comic book industry must cater to those readers. I do not endorse censorship, and I do not expect the entire comic industry to alter itself overnight to suit the female readers, but let's compare what we're dealing with here.

The guys get Shi, Vampirella, the Gen[13] women, and the nude women of *Sin City.* The gals get...let's see...Evil Ernie, Grunge, Spawn, and Wolverine. Gag! I honestly can't think of one male comic book character that would be attractive in real life. Prophet is about as close as it comes, and after all that genetic engineering, all he has to show for it are some big pecs! But every month, we're surrounded by females with erect nipples, breast implants, thong costumes and legs everywhere. I want to let the people in the industry know that there *are* women readers out there, and we'd like to even out the field. Maybe I'm looking in the wrong places, but I'd like a little more for my comic money.

Suzanne S. Clark
APO AE

Sounds cool, Suzanne; now take it one step further. Tell us what you, as a female comic reader, *would* like to see. You've told us what you *don't* like, now tell us what you *would* like. Is it hunky guys in skimpy costumes? Is it more emphasis on female characters? Is there a particular vein of storyline you like? Write back and let us know. (The same request goes to all of our female readers!)

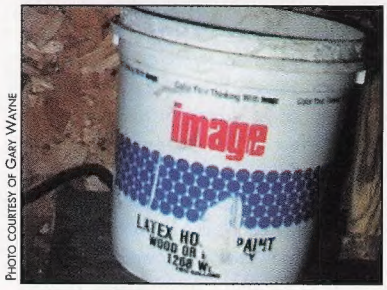

PHOTO COURTESY OF GARY WAYNE

Dear Wizard,

I have learned the real reason why the Image books are always late. Why, you ask? It's simple. They're too busy making latex house paint. So now that the truth is out, do you think that perhaps their books will come out on time? I'm serious!

Gary Wayne
Orma, WV

Dear Wizard,

I've been wondering what comic has the amount of action I want—which is a lot! I thought *WetWorks* might be good, but I haven't gotten it yet. Do you have any answers?

Peyton Burgess
Richmond, VA

If it's action you're looking for, the place to go is *Sgt. Fury and His Howling Commandos.* In my humble opinion, it's the most action-packed comic ever. Aside from that, any decent team book, with a load of characters running around and whupping the forces of evil, should satisfy your craving.

Dear Wizard,

A little while ago, DC "killed" Superman (a once-popular character in need of invigoration) and brought him back as four Supermen. A little later, Marvel "killed" the Punisher (a once-popular character in need of invigoration) and brought him back as four Punishers.

Then DC replaced the old Batman with a darker and more violent version. Soon thereafter, Marvel replaced the old Ghost Rider with a darker and more violent version.

Now DC has given Superman's clone, Superboy, an ongoing title. In *Wizard* #36 you make it known that Marvel will be giving Spider-Man's clone two ongoing titles.

Gee. No wonder they call DC the "House of Ideas."

Crystal Alicea
New York, NY

And the Zinger of the Month Award goes out to Crystal in New York.

Dear Wizard,

In regard to your answer to Jason Sebesto's letter in *Wizard* #36, I believe the correct answer for what the "DC" in DC Comics stands for is "Direct Currents," rather than "Detective Comics." I hope you will change this oversight.

Steven Fernandez
Tampa, FL

No oversight at all. The "DC" in "DC Comics" does indeed stand for *Detective Comics*, the company's flagship title. *Direct Currents* has been the name of DC's company newsletter, which you'll probably find in your local store.

Dear Wizard,

1) Are you going to have more mini-comics? I really enjoyed the two *UltraForce* minis and the *Brute & Babe* mini. Please have more of 'em.

2) Wouldn't a Gen[13], X-Men, and Flaming Carrot multi-company crossover be cool? Think of the possibilities!

Jed Ochmanek
Washington, DC

1) Darned tootin' we are! Only problem is, I can't tell you what they are yet. That's still a secret, and last time I told a secret here, they made me eat a bug.

2) There is only one possibility—the Carrot would whup everybody's butt!

Hey Wiz Kidz,

Since I can't watch TV on weekdays (harsh, I know), I tape shows to watch on the weekend. One Saturday, I was watching an old episode of *Viper* when the opening credits flashed by. Under "writer," I saw the name Howard Chaykin. Is the same famous creator of *Black Kiss* also

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender, and three favorite titles to Pen Pals, c/o Wizard Press, at Magic Words's address on page 13. Hey, make a friend!

David Lally
Age: 20 Sex: Male
P.O. Box 533
Hamilton, New South Wales 2303
Australia
Likes: All Valiant titles, Image titles, all X-titles

Debbie Balbin
Age: 17 Sex: Female
6337 Bernice Dr.
Corpus Christi, TX
78412
Likes: All X-titles, *Spawn*

Joe Plum
Age: 16 Sex: Male
871 Mulberry Ave.
Hagerstown, MD 21742
Likes: All X-titles, *Turok, Spawn*

Matt Hook
Age: 19 Sex: Male
2900 Claremont Rd.
Raleigh, NC 27608
Likes: *Spawn, The Mighty Magnor, Groo*

responsible for writing episodes of *Viper*?

Then I was watching *Babylon 5* and Harlan Ellison was named as plot coordinator. Please pinch me and wake me up!

George Kokkinidis
Old Greenwich, CT

Last time I pinched somebody here, I also got into trouble. But your answer is a hearty "Yes, indeedy!" These are the selfsame persons who write a comic or two when they get the chance. If you like Chaykin's work on *Viper* or *Black Kiss*, you might want to try *American Flagg!*, an incredibly cool early-'80s comic series. *Twilight*, a recent three-issue mini-series from DC, was also groovy.

Harlan Ellison is an infrequent comic writer, doing most of his work in television and what he likes to call "speculative fiction." He won a coveted Hugo award for the script that eventually became the *Star Trek* episode "City on the Edge of Forever." He also wrote one of the cooler short story collections around, *Deathbird Stories*. If you ever run into him, ask him to tell you about the one day he worked for Disney. That story's a hoot.

Dear Wizard,

How come my idol Robert Crumb, guru of the underground comix industry, isn't in the *Wizard* price guide? He's a cultural ICON, for crying out loud! Oh, well. Your mag is still entertaining.

Bo Fahs
St. Simons Island, GA

Undergrounds have never really developed much of an aftermarket, hence no price guide listings in our mag. But R. Crumb is still one of the most important figures in comic history, having pioneered both non-Comics Code books and direct distribution. If there's enough reader interest (hint, hint), a Crumb feature article may be a future possibility.

PHOTO: AL ORTEGA

Dear Wizard,

By the way, what does John Byrne eat for lunch?

Steve Griffing
Guymon, OK

Quoth Mr. Byrne himself, "I usually don't eat lunch. But just so we can get it out of the way, my favorite dinner is barbecued ribs with french fries. I also like Japanese food. The cooked kind, that is."

Dear Wizard,

I recently read in *Wizard* #36 that Palmer's Picks is a low-rated department in your reader polls. Since I am a faithful reader of the column, I felt a duty to write in and let my supportive voice be heard.

Let me first say that if Palmer's Picks was ever to be canceled, *Wizard* could no longer claim to be "The Guide To Comics." I can understand the appeal of top artist interviews, hot character charts and the varied contests and inserts, all of which I enjoy myself. But departments like Palmer's Picks, Good & Cheap, and Wizard Profile expose the varied stories, art types, and creators that inhabit this hobby we "fanboys" love so much.

As the industry leader on comic information, you have the responsibility to have these kinds of departments available to your readership, even if they are far from the most popular sections of your magazine. Remain true to your cover's claim. Keep these columns going strong, so you can always remain "The Guide To Comics"!

Justin Zenas Vandemark
Labadie, MO

Thanks, Justin—will do.

By the way, those of you who like nyuk-nyuks in your comics should be aware that some of the funniest stuff around is of a decidedly "Palmer's Picks" bent. If you're looking for belly laughs that just won't stop, try Scott Saaverda's *Java Town*, Evan Dorkin's *Milk & Cheese*, or Shannon Wheeler's *Too Much Coffee Man*. They're all a laugh riot.

Spider-Man ™ & © Marvel Entertainment Group

Illustration by Dave Prager

Dear Magic Words,

Figure this one out: If Spider-Man's webs stick to pretty much anything, then why don't his gloves ever get stuck to them when he uses them to swing? I mean, shouldn't a typical Spider-Man plot go like this:

Spider-Man is up on a rooftop when he sees Frog-Man robbing a bank. He shoots a web line so he can swing down and surprise the villain. Leaping off the roof, he races down to street level on his web line. He tries to let go so he can kick Frog-Man, but his hand is stuck, and our hero is pulled back up by the web line at 88 mph, crashing into the building from which he leapt, breaking his spine. Unconscious, he hangs for an hour until the webbing dissolves, then falls 37 floors and dies as he crashes onto a Zamboni on the street below. Upset by all this, Mary Jane takes the six-arms formula (from *Amazing Spider-Man* #100) and becomes Doppelganger Woman.

What's the deal? And don't give me any bull about a "web-resistant costume." I specifically remember that in *Marvel Team-Up* #69, Spidey webbed up a doorway and then jumped through it for some reason, and was stuck in the door for an hour.

Adam Frey
Southampton, PA

What's a Zamboni doing on the street, anyway?

See, there's this little thing you have to do before reading comics called "the suspension of disbelief." Rational people like you, Adam, realize that if you get hit with a nuclear bomb, you die. You don't turn green and get really strong. There is no planet Krypton, gorillas don't talk, and there's no way the Punisher could dodge all those bullets. You have to suspend your disbelief, put aside your rational thought, to get into the story.

So let's examine Spidey. You're willing to accept that he was bitten by a radioactive spider (that didn't just die when it got hit with radiation), is strong enough to break bricks between his butt cheeks (yeah, right), has an aunt who has had 33 heart attacks and almost married Doctor Octopus (Uncle Ock?!?), and has surpassed the most brilliant chemists at 3M and DuPont by making this heretofore unheard-of web fluid, and you're going to be a stickler on the gloves.

Come on, baby. Work with me here. Suspend that disbelief.

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NEW! NEW! NEW! NEW! NEW! NEW!

Dear Wizard,

In Magic Words, issue #32, you stated these exact words: "And comic book characters don't come back from the dead, you silly goose." But in Magic Words, issue #35, you stated *these* exact words: "And all comic book characters come back from the dead. Baron Zemo is the undisputed master, having done it so many times that I've lost count." Please explain which is right.

Peter K. Kim
Chicago, IL

The second one is right. All comic characters die, and all invariably come back from the dead. The first statement was just an attempt at irony from yours truly. Apparently it failed in your case. Oh, well. In the immortal words of Tony Vezzoli, "It's a crying shame, but some people just don't appreciate good sarcasm."

Dear Wizard,

I have a comment about what you said in response to the letter written by Stephen Couvillion

Randy Cahyono Age: 17 Sex: Male 618 N. Wilcrest Dr. Houston, TX 77079 Likes: *Spawn, Vampirella, Cyberforce*	Matthew Hill Age: 15 Sex: Male 4615 Smooth Oak Ln. Houston, TX 77053 Likes: All X-titles, *Wolverine, Ren & Stimpy*	Claudia Larin Age: 18 Sex: Female 3725 Carrisa Ln. Olney, MD 20832 Likes: Spider-Man, *Fantastic Four*, all X-titles	Andrew Kehoe Age: 15 Sex: Male 100 Steven Ct. Columbia, TN 38401 Likes: All Valiant titles, *The Maxx*, Superman	Kevin R. Schmidt Age: 15 Sex: Male 1030 Centenary Rd. Seaman, OH 45679 Likes: X-titles, all 2099 titles, *Spawn*	Heather Hadley Age: 13 Sex: Female 60 4th St. Fieldsboro, NJ 08505 Likes: *X-Men, Wolverine, Uncanny X-Men*	Nathan Couch Age: 11 Sex: Male Rte. 2, Box 2803 Cleveland, GA 30528 Likes: All Spider-Man titles, all Robotech titles	Tony Jr Age: 23 Sex: Male PSC #1, Box 41401 Kelly AFB, TX 78241 Likes: All Valiant titles, *Spawn, WildC.A.T.s*

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Ask the WIZARD

Q: What happened to the adamantium bonded to Wolverine's skeleton after it was sucked out of his body?

—B. Wang, Kissimmee, Fla.

A: *The way the event was portrayed, it appears the X-Men have it. When the gang telekinetically moved Wolvie to their ship in* X-Men *#25, several blobs of the stuff were hanging out of his body. By the opening scene of the next issue in the storyline,* Wolverine *#75, the adamantium had been removed from his body. We assume that his teammates just yanked it all out, and because of its rarity, kept it somewhere. This subject hasn't been approached in the X-titles; maybe it will be soon.*

Q: Is Harley Quinn from the Batman comics, or was she made up just for the cartoon?

—J. Shirah, Ormond Beach, Fla.

A: *While there was a DC villain known as Harlequin, the Joker's cute little sidekick Harley was made up for the cartoon.*

Q: If Psylocke's psychic knife disrupts the mind, what would happen if she stuck it somewhere else?

—J. Mulholland, Pittsburgh, Pa.

A: *Depends where she stuck it.*

Q: Has anyone in the Marvel Universe ever picked up the Blob?

—S. Van Haren, Fort Mill, S.C.

A: *Northstar tried once, but the Blob wasn't drunk enough.*

WIZARD wonders...

If Dr. Strange fought Bizarro, wouldn't that be...odd?

Ask the Pros

Hey, Bernard Chang...
"Why do you shave your head?"

—B. Winter, Great Bend, Kan.

PHOTO: J. SCHUYLER

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064.

in *Wizard* #36. You may not know anyone who would buy a comic with Magik, Longshot, Wild Thing, Slick, and Dazzler, but I know many people who would LOVE to see a comic with those characters in it. Magik is my favorite character—I wish the writers at Marvel would reincarnate her. The comment you made is untrue; I for one would buy that comic. I think you were completely wrong when you said, "Yeah. You and no one else."

Gina Kane
San Antonio, TX

Speaking of resurrecting characters from the dead...

I guess it just goes to show you that no idea is so crazy that it isn't shared by at least one other person. Now let's examine what we're dealing with here—Magik, Longshot, Wild Thing, Slick, and Dazzler. That's the worst lineup since the 1979 Oakland A's. That's the worst combination since Dustin Hoffman and Warren Beatty in *Ishtar*. But I guess I was wrong. That book would sell *two* copies a month.

Dear Magic Words,

1) How did the Beast get blue fur?

2) Who is the strongest person in the comic world?

3) Who is the smartest person in the comic world?

4) Who would you say is the crappiest person in the comic world?

5) Are *Wizard* magazines worth anything?

6) Who is the best person at video games at Wizard Press?

Tylor Loo
Lanai, HI

1) Hank McCoy was a more-or-less normal-looking mutant until he discovered the chemical extract that caused human mutation. In yet another case of otherwise smart comic characters acting absolutely stupid, he drank it down to keep it out of the hands of the bad guys. The mutation of someone who was already a mutant resulted in the blue-furred Beast.

2) The Hulk.

3) Stan Lee.

4) Paste-Pot Pete.

5) Sure.

6) Why, that would be our new video game reviewer guy, Steve Brown.

Wizard,

I have a way to lower the price of comics: don't have so many artists and writers. Mark Bagley could draw every comic in the Marvel Universe, Tom Grummett and Dan Jurgens can handle the DC Universe, and Stephen Platt, Jim Lee, and Rob Liefeld can draw the Image Universe! Then you could just get Fabian Nicieza, Peter David, Rob Liefeld, and Dan Jurgens to write all those comics. Hey, it could happen!

John Lewis Jr.
Virginia Beach, VA

Uh, no, it couldn't. While I'm sure the writers and artists you mentioned are flattered at your estimation of their potential, I think their fingers and minds are aching at the mere thought.

LUKE CAGE ™ & © MARVEL ENTERTAINMENT GROUP

Dear Wizard,

Will there ever be another Luke Cage and Iron Fist team-up?

Brian Marek
Cheektowaga, NY

Gee, let's see. Marvel's canceled *Iron Fist* once. It's canceled *Cage* once. Marvel even featured both characters together once, creating *Power Man and Iron Fist*, and canceled that. So what do you think?

Dear Wizard,

Could you answer a few questions for me?

1) Why was *Archer and Armstrong* canceled?

2) Why is your magazine named after an air freshener?

3) What would happen if the Juggernaut charged the Blob?

4) Is disco really making a comeback?

5) Why do you have to heat frozen burritos with the folded side down?

Thanks for your time.

Daryl Taupier
Ocala, FL

Sure, we can answer a few questions for you.

1) Sales; specifically the lack thereof.

2) You obviously haven't gotten a whiff of us after a softball doubleheader.

3) The referee would call the foul on the Juggernaut. If this was Juggy's sixth foul of the game, he'd be out.

4) Nah, and neither is roller skating. Don't believe everything you see on TV.

5) You don't have to, but it's good advice you should follow. Microwaving folded side down allows for a crispier burrito. Plus, it's not a good idea to anger the processed meat food gods.

You're welcome.

Dear Wizard,

Is the Maxx an overgrown bunny?

Rajen Antani
Warwick, RI

Yeah, but there's not a damn thing wrong with being a bunny.

Dear Wizard,

How much wood would a woodchuck chuck if a woodchuck could chuck wood?

Brad Carson
Metairie, LA

I don't know. I'll go ask Eric... And if you don't know who Eric is, just keep your eyes on future "Wizard Bullpen" pages. You soon shall...

Dear Wizard,

How come they call them "Apple Jacks" if

Enveloping LETTER ART!

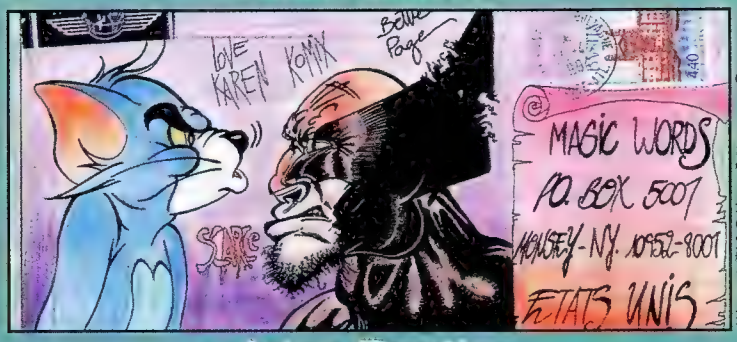
When you drop us a line, show us your drawin' skill! If it's good, we'll print it here, and *boom*, you'll be famous! Just think, as soon as your envelope gets printed, you'll become a household name and you'll start dating the likes of Marisa Tomei or Keanu Reeves (or both, if you like). Fans who get their letter art printed will each receive a copy of *Hulk* #420 signed by Peter David, a Gold *WildStar* #1 signed by Al Gordon and Jerry Ordway, the issue of *Wizard* in which their envelope appeared signed by the *Wizard* creative staff, and a nifty *Wizard* baseball cap! The creator of the best envelope wins all that neat stuff *plus* an *X-Men* #30 signed by Andy Kubert and Matt Ryan and a *Deathblow* #1 signed by Jim Lee! Please include a clearly printed return address on the back of your envelope.

TERMINATOR ™ & © CARDOCO PICTURES INC.

Chun Yee
Kapolei, HI

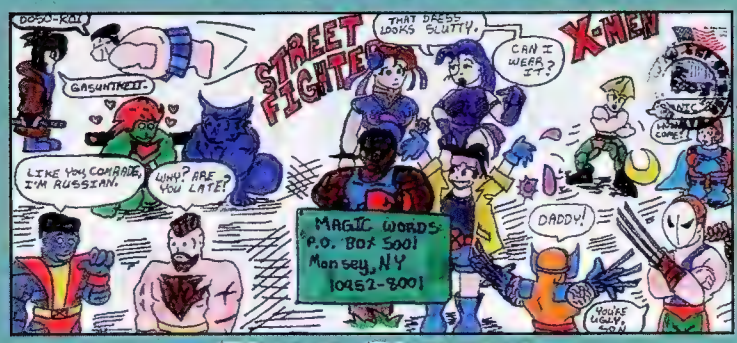
CALVIN & HOBBES ™ & © BILL WATTERSON

David Yang
Staton Island, NY



WOLVERINE ™ & © MARVEL ENTERTAINMENT GROUP.
TOM ™ & © TURNER ENTERTAINMENT COMPANY.

Ivica Rontic
La Paquelais, France



X-MEN ™ & © MARVEL ENTERTAINMENT GROUP.
STREET FIGHTER II ™ & © 1994 CAPCOM CO., LTD.

Shaun Chaney
San Bernardino, CA

they don't taste like apples?

Your Apple Jacks Fan,

Logan Callanan
Lake Forest, CA

Well, they don't taste like jacks, either. Come to think of it, Grape Nuts don't taste like either grapes or nuts. Something fishy is going on in the breakfast cereal industry.

Dear Wizard,

If God killed Doomsday, would Doomsday come back immune to God's power?

Mike Byrnes
Kansas City, MO

Mama said there would be questions like this.

For those of you who missed the nifty-neat *Superman/Doomsday: Hunter/Prey* mini-series, one of the big revelations was that Doomsday is so tough that if you kill him, he'll just come back to life even tougher. He'll also come back immune to whatever killed him. As to if he would be tougher than The Creator of All That Is...that question is just a little too metaphysical for me.

But if you'd like to get together and discuss it over a big bottle of gin sometime, I'm game.

Hey! Listen up, ya goldbricks! We're a mere two issues away from the big honkin' *Wizard* year-end issue. So it's time for all of you to get retrospective. Send in your letters telling us what you thought the high points and low points in the comic industry were in 1994. We want to know what you think were the best and worst comics of '94 (and why, of course), the best and worst industry developments, and what you liked and disliked about *Wizard* in the past year.

And hey—we also need for all of you to get your wish and hit lists together. Tell us what you'd like to see in comics in 1995, and what you would do to make *Wizard* even better. Send them thar letters to "Magic Words Year-Ender" at the same address as usual (see below). Here's the tough part: we need to receive all of your letters by no later than **Monday, October 10, 1994.** The cream of the crop will show up in print in ish #41, along with the usual babblings.

My time here is over. I've got to get back to my real job.

See ya next month,

Jim McLauchlin, editor on our companion publication Collector's Sportslook, *learned only recently that the udder balm goes on after the teat dip.*

Send your letters to:
Magic Words
151 Wells Ave.
Congers, NY 10920-2064

You Know Deep Down You May Not Survive.

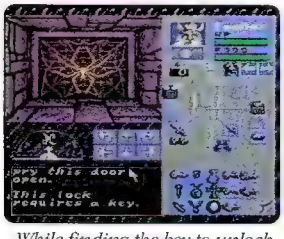
**Eye Of The Beholder.
The First
ADVANCED DUNGEONS
& DRAGONS®
Game For The SNES.**

There is a criminal conspiracy hiding in the Waterdeep sewers. Well, at least that's what legend says. As evidence of its truth: some rather imposing locks and traps, slashing skeletons, flashing swords and sizzling spells.

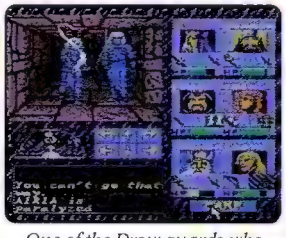
Based on this limited knowledge, it would seem the only thing to do is find these criminals and destroy them. As you aspire to the roles of High Priest, Lord, Paladin, Ranger Lord, Wizard or Master Thief, you and your party will experience face-to-face combat and encounters with an intensity only AD&D® role playing affords.

A 3-D graphical point of view makes the fantasy seem real. The graphics are hotter than you know what. And the plots and subplots are complex enough to challenge even the most avid AD&D fanatic.

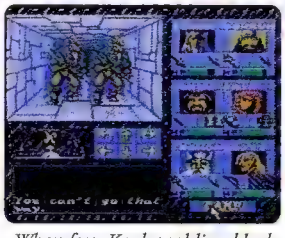
But even when you think you see the light at the end of the sewers, the Eye Of The Beholder awaits.



While finding the key to unlock the spider's double door, you learn the status of "Airia".



One of the Drow guards who has found your party swings his whip to paralyze "Airia".



When four Kenku soldiers block your path, you have a fantastic battle on your hands.

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WIZARD NEWS

LEGION ™ & © MARVEL ENTERTAINMENT GROUP

"Aaaahhh! My hair!! It's killing me!!" LEGION? Is this the guy who's supposedly going to be responsible for the end of all mutantkind? You gotta be kidding me.

the Death of the X-MEN?

Since our reports last issue concerning the rumor of **Marvel Comics's** cancellation of some or all of its **X-Men**-related titles, an inside source at Marvel has told *Wizard* that not only are the rumors true, but that the publisher is planning on killing off the majority of the titles' characters by year's end. Recently, on an interactive computer bulletin board, the first report of the impending mass-cancellation was confirmed by *Uncanny X-Men* writer **Scott Lobdell**, who said, "It is not a wacky stunt to get publicity. It is the storyline to end all storylines that, incidentally, will get a lot of publicity." He continues, "For years now, people and readers and retailers have been slamming the X-Men while continuing to make it the most popular comic [group] around... I hope after we're gone in January that maybe we'll be missed, if not appreciated..."

The source at Marvel also says that the return of Prof. X's son **Legion** in *X-Men* #38 will have a profound impact on this storyline. Marvel Publicity Manager **Gary Guzzo** sternly had no comment on the entire matter, making these reports extremely interesting.

More news will be reported as it trickles in.

WildC.A.T.s Year One

Coming soon from Image Comics's WildStorm Productions, the ***WildC.A.T.s: Foundation*** and ***StormWatch: Foundation*** mini-series will unlock secrets of the teams' histories and illuminate how the groups were formed. Both four-part mini-series, which are scheduled to begin in early 1995, start 30 years back in the books' continuity. Although each series can be read separately, each will run parallel to, and occasionally slide over into, the other.

Although Jim Lee, creator of the two teams, is not involved in the art or script, he designed a number of new characters for each book and was involved in the early stages of plotting. *WildC.A.T.s: Foundation* writer **James Robinson** notes, "[The ongoing] *WildC.A.T.s* started with lots of plot already in place. This series will explain some of that plot and make it more understandable."

For instance, the book will show key protagonist Jacob Marlowe before his 30-year sojourn in the wilderness, and look at his involvement with the U.S. government, as well as focus on the prototype WildC.A.T.s team: Team One, which existed for a brief, violent, unsuccessful time in the 1960s.

WildC.A.T.s: Foundation is being penciled by Richard Johnson, while *StormWatch: Foundation* will be penciled by Tom Raney and written by Steve Seagle. At press time, no inkers have been assigned to the projects.

—Clifford Lawrence

PHOTOS: AL ORTEGA

"Hee hee hee! You stupid kids! We were walking on the floor, not walking on walls!" reveals hero of syndication.

"Don't try the pudding. It tastes funny," claims mildly surprised convention attendant.

TM & © MARVEL

Strange gastro-intestinal virus causes Jean-Claude Van-Damme's small intestine to burst. "Uh, I donna fil too gooda," moans action hero before the unfortunate incident.

NEW LOOK for Batman

Bruce Wayne will return as **Batman** this December, complete with a new costume and a pair of surprise artists joining the Bat-titles' creative lineup.

"We want to acknowledge and reflect the changes wrought in Bruce Wayne as a result of [last year's 'Knightfall' storyline]," says Batman Group Editor **Dennis O'Neil**. "He is still solidly the Bruce Wayne we know; [he] still embodies the ideals, the compassion, the toughness that has always been associated with Batman. But he has been altered by the ordeal he's been through, and the change in costume [designed by *Manhunter* artist Vince Giarrano] partially reflects that."

Although the change is considered an experiment, *Detective Comics* Editor **Scott Peterson** notes that "the Batman costume is one of the great all-time costumes in comics. But when you look at it analytically, you can see that there are a few aspects that can be updated to bring it into the '90s. For example, the shorts he wears never really served any purpose, except as a design element, so why have them? What we've done is very much in the same sense that we updated the Robin costume: he's still immediately recognizable as Batman, but with a slightly modern slant."

The new artists coming on board in December are pencilers **Kelley Jones** and **Barry Kitson**. Jones will join frequent collaborators, writer Doug Moench and inker John Beatty, with *Batman* #515. Kitson, who had already signed up for December's new *Azrael* monthly, rejoins former *L.E.G.I.O.N.* partner Alan Grant with *Batman: Shadow of the Bat* #35. Kitson will be leaving *Adventures of Superman* with #519 in November, and will be joined by *Adventures* inker Ray McCarthy on the Batman book.

The other Batman titles will maintain their existing creative teams, for the most part. Current *Batman* artist **Mike Manley** will do some work on the Superman books and is expected to do some future Batman work. *Shadow of the Bat* artist **Bret Blevins** has taken on an unscheduled Batman "Elseworlds" project upon leaving the title. Both wanted a break from the burden of penciling a monthly title, Peterson says.

Jones and Kitson will handle the opening chapters of a four-part story, "The Troika," which pits the revitalized Batman and Robin against a rogue contingent of former KGB operatives—the Cossack, Colonel Vega, the Commissar, and the KGBeast—who have invaded Gotham City. The story runs through ***Batman* #515**, ***Batman: Shadow of the Bat* #35**, ***Detective Comics* #682**, and ***Robin* #14**.

—Jack Curtin

Batman ™ & © DC Comics

"Hey, bud, how do you like my new duds?" inquires Batman, eager to let criminals know that he's with the times in terms of fashion.

NEW Looks for OLD Heroes

Green Arrow is getting an all-new costume which was partially seen on the cover of September's #0, but debuts in full in October's *Green Arrow* #91. The new look reflects GA's new mood of redemption since events set up in *Zero Hour*.

When Princess Diana is replaced by a new **Wonder Woman** in issue #93 of her series in November, Diana will adopt her own costume. But will the world be big enough for the both of them? And what will happen when the new WW demands her place in Justice League America, where Diana already resides? Stay tuned for the fireworks.

Wonder Woman & Green Arrow ™ & © DC Comics

Wonder Woman (left) and Green Arrow, not to be left out of the "DC fashion makeover," strut their new stuff.

What's Up WITH... Trencher?

Keith Giffen's ***Trencher*** is being shelved for the time being. Giffen chuckled, "OK, I'm not going to keep slamming this character up against the wall until he's broken," and adds that he will bring Trencher back when the current turbulence in the marketplace has settled down. The first chapter of the planned **Mr. Monster**/Trencher crossover with creator **Michael T. Gilbert** is finished and will probably be part of the return of Trencher.

—William A. Christensen and Mark Seifert

SUPERMAN/ALIENS is All Talk

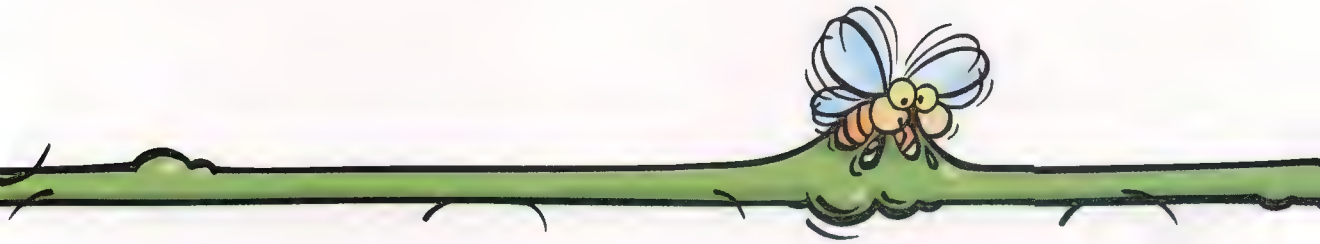
Although **Dan Jurgens** is the only one talking about it, **DC Comics** and **Dark Horse Comics**, which have both put together some of the biggest comic company crossovers ever, are seemingly pairing **Superman** and **Aliens** for a major crossover in mid-1995. Surprisingly, neither DC nor Dark Horse is commenting as to whether Jurgens's claims are true or not.

Jurgens (*Superman, Zero Hour*) says he is writing and penciling the projected series. He also says that **Greg Wright** will color the series with an inker to be announced; names of prospective inkers dropped in the rumor mill include **Kevin Nowlan** and **Art Thibert**. None of the linked names were available for comment.

According to Jurgens, the story will involve Superman heading into space to rescue a city overrun with Aliens. The battle ends up getting really messy, with Superman fighting hand-to-hand and winding up covered with muck. Jurgens also reveals that the series was originally going to be released at the end of 1992, but was delayed due to major Superman stories already being done at the time, including his death and resurrection.

He also hints that the three-issue Superman/Aliens story will be part of the regular Superman continuity.

-William A. Christensen and Mark Seifert



ME TARZAN, YOU PREDATOR

Dark Horse Comics is adding **Tarzan** to its list of licensed properties and is kicking it off with ***Tarzan vs. Predator***, which will pit the Ape Man against the biggest game hunter of them all. "We're planning an update to make him a little more contemporary," says Peet Janes, editor of the Tarzan titles. The four- (or possibly six-) issue crossover, to be written by **Walt Simonson** and drawn by **Lee Weeks**, will take place at Pellucidar, the classic jungle home of Tarzan, created by author Edgar Rice Burroughs.

In addition to the crossover, slated tentatively for early summer '95 release, Dark Horse will be publishing *Tarzan: The Lost Adventure*. This will be a text story supplemented by illustrations, in the grand tradition of pulp magazines. The story is from a "lost" manuscript written by Burroughs before his death in 1950. **Joe R. Lansdale** (*The Lone Ranger and Tonto*) will revise the story for Dark Horse, and it will be the company's first Tarzan-oriented title since the license was acquired from the Burroughs estate.

The covers for the four-part *Adventure*, which begins in early '95, will be by Arthur Suydam, and interior artists are Gary Gianni, Michael Kaluta, Charles Vess, and Thomas Yeates.

—Rogers Cadenhead

TARZAN ™ & © EDGAR RICE BURROUGHS

"Get away from me, you overgrown furball! I need my beauty sleep!" The Tarzan and Predator team-up is tentatively scheduled for early summer '95.

Fan Awards A-Comin'

Although it was announced that the nominees for the Wizard Fan Awards would appear in this issue, we regret to inform you that due to the overwhelming response, the creator names and comic titles will appear next issue. Thanks for your patience.

DARK BOOK WINNER

James H. Gibson of Somerset, Ky., was the winner of The Dark Book Sweepstakes from Wizard Press's first Collector's Library Series book, *The Dark Book*. When asked to describe how his favorite hero would go bad, James detailed how Superman, overwhelmed with grief by Lex Luthor's murder of Lois Lane, would become evil by killing Luthor and then turning his back on the world. James wins a *Fantastic Four #5*, the first appearance of Dr. Doom. Congrats!

Cruisin' in a MELTING POT

At the opening of the Words and Pictures Museum's exhibit of original art from Kitchen Sink Press's recent mini-series ***Melting Pot***, Kitchen Sink and *Wizard* gave away creator **Kevin Eastman**'s beautiful **'69 Chevy Camaro,** with a hood sporting an original painting by *Melting Pot* artist **Simon Bisley**. The prize was offered through a contest in *Wizard* #29.

After Eastman gave the keys to prize winner Todd Shkolnik, he, Bisley, co-creator **Eric Talbot**, and the winner took the car out for a spin. Congratulations, Todd!

PHOTO: FRED MOORE

"Hey—no touching! This is my car, dammit!" From left to right: Simon Bisley, Eric Talbot, prize winner Todd Shkolnik, and Kevin Eastman.

Vampirella ™ & © Harris Publications Inc. Shadowhawk ™ & © Jim Valentino.

It's a blood-for-all event when Vampirella meets Shadowhawk.

VAMPIRELLA & SHADOWHAWK Out for BLOOD

Harris Comics and Image Comics's Shadowline Ink are crossing over their characters, **Vampirella** and **Shadowhawk**, respectively, in *Creatures of the Night*. The two-book series, shipping in February, is described as an "imaginary tale" in which vampirism and the original Shadowhawk's AIDS interact in an unexpected way.

"*Creatures of the Night* is a love story dripping in blood," says Shadowhawk creator **Jim Valentino**, who is co-plotting the crossover with Len Senecal and Tom Sniegoski. "Due to Shadowhawk's infected blood, Vampirella's bite causes him to become a vampire whose own bite is contagious, unlike hers." The villains of the crossover are the Lords of Chaos and Kaul, leader of the Bloodhawks.

The first of the two issues will be produced by Harris. The 48-page, $4.95 prestige book will be scripted by Sniegoski, penciled by **Buzz**, and inked by **Caesar Antomattei**, who have all worked on the *Vengeance of Vampirella* series. The second book, produced by Image, will be written and penciled by Valentino, with finished art by **Chance Wolf**, and a cover by **Mark Texeira**.

Valentino says the crossover takes advantage of the characters' compatibility. "Sharing the intimacy of blood, the two attempt to stop the assassination of the Pope," he says. "If they succeed, will their newborn love fail due to the Lords of Chaos?"

—Rogers Cadenhead

COMPANY UPDATES

ARCHIE COMICS

Shipping in November is the 48-page *Archie's Christmas Stocking* #2, which tells a bunch of neato Christmas tales.

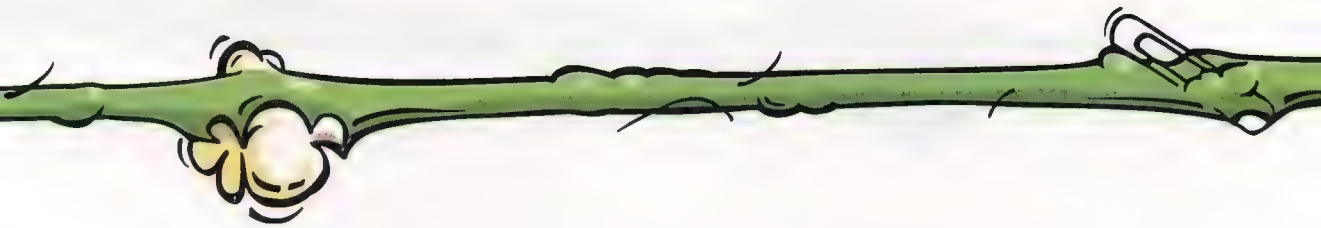
DARK HORSE COMICS

The covers to Frank Miller's five-issue *Sin City: The Big Fat Kill*, starting in November, will be colored by frequent Miller collaborator Lynn Varley. Regarding the series' pace, Miller says, "*The Big Fat Kill* is the fastest, toughest *Sin City* yet. I'm finally taking the gloves off." Miller's last *Sin City* opus, *A Dame to Kill For*, will be collected in both softcover and hardcover formats in November. And for those of you looking for the serialized *Sin City: The Babe Wore Red* story from Diamond Distributors's *Previews* catalog, in November, Dark Horse is releasing a one-shot comic collecting this story and other hard-to-find *Sin City* stories, titled *Sin City: The Babe Wore Red and Other Stories*.

DC COMICS

Witness the death of Clark Kent (NOT Superman) in *Superman* #100, shipping in May of '95. The hero must apparently drop his civilian identity...*Batman: Bloodstorm*, the sequel to the "Elseworlds" graphic novel *Batman: Red Rain*, is shipping November 15...*The Big Book of Urban Legends*, from DC's Paradox Press, contains 200 retellings of the most-often repeated legends, adapted by Robert Loren Fleming and Robert F. Boyd Jr., with art by Art Adams, Terry Austin, Christian Alamy, and others. Expect it to ship November 1...*Flash*'s Impulse will receive his own ongoing series in March...There is a major rumor circulating that DC and Marvel are once again pairing each other's characters. This time it's suspected that the duo will be Galactus and Darkseid, to be written and drawn by John Byrne. Neither DC nor Marvel is commenting on whether this is true or not. Byrne says the project, and his involvement in it, has been discussed, adding that the

continued on page 20



Something to G.A.S.P. Over

In an effort to bring attention to self-published comics in general, as well as their own particular efforts, 16 comic book creators have joined forces to present ***G.A.S.P.*** (*Giant Anthology of Self-Publishers*). The title is purely a promotional effort, intended for retailers to give away free to interested customers.

Organizers **Mike Cohen** and **Mike Sherman**, creators of Retrografix's *Strange Attractors*, liken the project to a professional APA (amateur press association), in which the contributors each prepare their material and then send it to a central location for publication and distribution.

According to Cohen, *G.A.S.P.* began as a proposal from **Chad Russell** of Dark Visions Publishing at the St. Louis edition of Capital City Distributors's trade show. What started as a small cooperative effort by local self-publishers grew into its current form as more and more creators heard about it. Eventually, **Martin Wagner** (*Hepcats*) suggested that it be done as a formally solicited title through the distributors.

In addition to stories by the creators of *Strange Attractors*, *Hepcats*, and Dark Visions's *Paradox/Eidolon*, *G.A.S.P.* will include contributions from **Teri Wood** (*Wandering Star*), **Terry Moore** (*Strangers in Paradise*), **Batton Lash** (*Wolf & Byrd*), **Phil Foglio** (*Buck Godot*), **Paul Pope** (*THB*, as well as *G.A.S.P.*'s flip-book cover), and the creators of eight other self-published titles.

One of those others is *Tyrant*, created by **Steve Bissette**, who called *G.A.S.P.* a project whose time had come. "This is a manifestation of the networking that's been going on for a few years among small presses and self-publishers," he says. "We trade ads in each other's books, for instance. This is another extension of that sort of loose cooperative."

A few of the contributors to *G.A.S.P.* are preparing new material exclusively for the book. Some are doing "advertorials" promoting their titles, and others are presenting work that will see its first publication in *G.A.S.P.* and then be reprinted in that creator's regular book. Among the last group is **Rick Veitch**, creator of *Rare Bit Fiends*. "I hope to alert the readers who are interested in fringe culture that I'm working that side of the street now. I've been identified with superheroes and horror over the years, but I have a side that wants to do the weirdest comic book of all time—and I'm attempting that with *Rare Bit Fiends*," Veitch laughs. Veitch also convinced his friend **John Totleben** to contribute the art that forms the main cover to *G.A.S.P.*

Will this be the last *G.A.S.P.*? Probably not, the contributors agree. While this exact group of self-publishers may never get together again, they insist the title and concept are open for use by any and all self-publishers.

—Patrick Daniel O'Neill

continued from page 19

original idea came from a fan at a convention. More news as it comes...

DEFIANT

Defiant has canceled its *Prudence & Caution* series for an indefinite period of time, due to production delays. Issue #2 is the final one.

IMAGE COMICS

Erik Larsen has finally determined a studio name: Highbrow Entertainment...*The Legend of Supreme*, the character's second ongoing title, will be written by Keith Giffen, penciled by Jeff Johnson, and inked by Dan Panosian, with a December ship date...Battlestone will be receiving his own two-issue mini-series, courtesy of Rob Liefeld, Eric Stephenson, and Marat Mychaels, and shipping in November...Badrock gets his own series in February.

LIGHTNING COMICS

Lightning is putting its comic book production on pause starting in November, and hoping to return to printing its books "when industry conditions are healthier," its press release says.

MALIBU COMICS

All of the Ultraverse books will soon boast a new design, which started in July with the debut of the Ultraverse Giant-Sized books. October will debut the new Annual format with *Prime Annual* #1, and November will feature a new design for all regular Ultraverse issues.

NOW COMICS

Due to overwhelming response, *Syphons: The Sygate Strategem*, an all-new three-issue mini-series set for the fall, will continue the story that was started by Allan Curtis and Mark Beachum. Curtis and Rich Buckler, Sr. are slated to do the new mini-series.

VALIANT

X-O Manowar #37 kicks off "The Wolfbridge Affair," a weekly four-part storyline in November which leads into *X-O* #1/2, available through this very issue of *Wizard*...Also in November are *The Visitor vs. the Valiant Universe* #1 and #2, written by Kevin VanHook and drawn by Bryan Hitch...*Magnus, Robot Fighter* #5-#8 is collected in the character's second trade paperback, which includes the *Rai* flipbook stories.

WARP GRAPHICS

Warp's Elfquest graphic novel series is now exclusively available in hardcover format. Look for these books at $19.95, a mere $2 higher than the price for the previous softcover versions.

This Month in History

Historic comic book events that took place in the month of NOVEMBER.

1936 *Funny Pages* #6: Comics' first masked character, The Clock, makes his debut.

1941 *More Fun Comics* #73: The first appearance of Green Arrow, his sidekick Speedy, and Aquaman.

1953 *Seduction of the Innocent* preview: Excerpts of Fredric Wertham's condemnation of comics, the then-unpublished book *Seduction of the Innocent*, are printed in *Ladies Home Journal*.

1961 *Fantastic Four* #1: The first appearance of this superteam marks the beginning of the Marvel Age of Comics.

1974 *Incredible Hulk* #181: Wolverine makes his first full appearance before finding greater fame as a member of the X-Men.

1980 *New Teen Titans* #1: DC's superpopular teen team reaches new heights of popularity with its return to a regular series, by writer Marv Wolfman and artist George Pérez.

1992 *Vampirella* #1: Harris Comics launches the bad girl's second regular series.

—W.A.C. & M.S.

When UNIVERSES COLLIDE

After announcing that they would be crossing over their characters, **DC Comics** and **Malibu Comics** are doing something novel in choosing crossovers between their respective superhero universes: they're letting the fans decide just what the crossovers will be.

Both publishers distributed a fan ballot at the San Diego Comic Con with sample pairings of their Ultraverse characters and mainstream DC characters, and will collate the results in the coming months to see which team-ups the fans most eagerly anticipate.

The ballot concocts interesting combinations of characters like **Primal Force/Freex, Spectre/Mantra, Huntress/The Night Man,** and **Batman/Hardcase. Starman/Firearm** (both of whose regular titles are written by scribe James Robinson), **Prototype/Flash** (both of whom have had several different incarnations as characters), **Superman/Solitaire, Aquaman/Sludge, Captain Marvel/Prime,** and **Justice League/UltraForce** (which could be drawn by fan-favorite artist **George Pérez**) round out the list.

The ballot also features a spot to write in your own suggestions. Initial results are not yet available, but will be released by Malibu as it continues to tally them.

The companies have also not yet worked out the details for the creative teams, the format for such a crossover, or story details of the team-up, but fans should expect that a crossover will hit the stores sometime next summer.

—Andrew Steven Harris

SHAMAN'S TEARS Returns to Image

In one of the biggest surprise statements of the San Diego Comic Con, **Mike Grell** announced the return of ***Shaman's Tears*** to **Image Comics**. Image canceled the series about a year ago amid charges that it ran late. After several months' hiatus, Grell signed with the now-defunct Axis Comics. According to Grell, "We returned to Image for the same reason we signed with them in the first place: no comic book company can sell as many copies of a comic as Image can, simply by virtue of putting their logo in the upper left-hand corner."

Grell says that the addition of new personnel at Image, specifically Executive Director **Larry Marder** and Marketing Director **Beau Smith**, plus a "seasoning" of both parties, helped bring about the reconciliation.

Grell is also not worried about being let go again. "I think they've passed beyond that stage of the game and that they are better equipped to do business."

As for the fate of Grell's spinoff books, *Bar Sinister* and *Sable and the Cat*, Image is still considering them while waiting to see the initial sales numbers on *Shaman's Tears*. Grell says that propriety dictated that Image get first refusal on both series before the company attempts to shop them around. "I'm not being flip when I say we have several publishers lined up at my door who have expressed interest in them," Grell says.

Shaman's Tears #3 will ship in November, continuing the original story arc. There are no plans at the moment for reprinting the first two issues.

-Robert J. Sodaro

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SPAWNING

GROUND

Spawn artist Greg Capullo reveals the pleasures of Image Comics, the limits of work-for-hire, and why *X-Force* was so frustrating.

BY HENRY T. COLONNA III

IT'S been said that "with great power comes great responsibility." The original creators over at Image Comics have discovered that good help can also be quite vital. In order to publish their titles at a steady and reliable rate, they had to seek outside assistance. One such creator, Todd McFarlane, turned to artist Greg Capullo to help *Spawn* meet its deadlines. Since then, Capullo's work has been so well-received that he now has a regular work schedule with Image.

Capullo didn't get his start with Image, though, and his interest in comics is far from a recent development. "As a kid, I always wanted to draw superheroes," he recalls.

Throughout his childhood, his mother would find his Batman and Robin drawings. However, he did not start considering comics work seriously until his early- to mid-20s, when he began plying his artistic talents in commercial advertising for many national companies. "I did stuff for General Electric—that's probably the biggest thing [people] would know," he notes.

In 1987, Capullo took the opportunity to produce his own horror story and get his work published for the first time through Fantaco, an independent publisher. "Fantaco had a store in downtown Albany, [N.Y.]. I wasn't even aware that they published comics. Two friends of mine knew this guy there, and brought me over there, and I [became] slave labor." Capullo plotted, penciled, inked, and lettered the horror title *Gore Shriek*.

Even though the experience he gained was certainly helpful, the publishing deal Fantaco offered him didn't do too much for his wallet. "I got 40 dollars per page—penciled, inked, and lettered. I thought the money sucked. I was working way too hard for the amount of money I was getting paid."

While this "slave labor" was part-time work, Capullo earned just enough to make ends meet. He broke into the mainstream at Marvel Comics when colorist Tom Vincent recommended him to editor Craig Anderson. They needed an artist for *What If?* (vol. 2) #2: "What If Daredevil Killed the Kingpin?" Capullo then worked on occasional Marvel one-shots, and was finally hired to draw the monthly *Quasar* full-time in 1990, which he did for nearly two years. During that time, Capullo managed to fit *X-Force Annual* #1 into his schedule. When plotter/penciler Rob Liefeld left the ongoing *X-Force* title, editor Bob Harras remembered Capullo's work on the annual, and hired Capullo as Liefeld's replacement. While he enjoyed *Quasar*, Capullo often dreamt of opportunities such as *X-Force*.

"Quasar was fun," he says enthusiastically. "Any character that you pick up and are able to put some of your own interpretation into is going to be [interesting] to you, but switching to a much more popular book where the royalties go way up makes you much happier.

"*X-Force* was a lot more fun, with a lot more action," he goes on. "[*Quasar* writer] Mark Gruenwald was great, but he was doing a lot of cerebral stories, which are kind of a drag [to work on] as an artist. *X-Force* was the complete opposite of that."

During Capullo's tenure on *X-Force*, Todd McFarlane called him up with the opportunity to draw, interestingly enough, *Violator*, of which Capullo wound up doing the third issue

OPPOSITE: CAPULLO CO-CREATED THE ANTI-SPAWN, WHO'S ABOUT TO DESTROY THE TRUE SPAWN. AT TOP: DEMONIC DUDES: VIOLATOR AND VANDALIZER.

SPAWN IS A REGISTERED TRADEMARK OF TODD MCFARLANE PRODUCTIONS INC. ALL CHARACTERS AND ARTWORK ™ & © TODD MCFARLANE PRODUCTIONS INC.

almost two years later.

"[Todd] basically liked my work," Capullo says. "I don't know if, at the time, he knew how dependable I was. He may have heard through the grapevine, 'cause he's got eyes and ears and arms that reach far and wide. He tells me it's rare to find somebody who's got talent and is dependable—usually, it's one without the other. It's 'I suck, but I'm super-dependable,' or 'I'm brilliant, but good luck at seeing work.'"

At the time of Todd's offer, however, Capullo felt safe and content at Marvel, calling *X-Force* "this ultimately cool gig that most guys would kill for." He was also apprehensive about joining a fairly new company which he didn't know much about. "Even though Todd was making me a deal that you can't refuse, I [was] conservative and really being careful. It took me a while to get discouraged at Marvel before I finally said, 'Hey, Todd, I'm willing to do something with you if you want to,' and luckily, he wanted to."

Although artist Bart Sears had already taken *Violator*, written by Alan Moore, McFarlane had some other ideas on how to use Capullo's talents. Needing a break from *Spawn*, McFarlane asked him to work on the successful *Spawn* #16 through #18 for him, and brought in writer Grant Morrison.

More recently, Capullo took over for the third and final issue of *Violator*. Intended to be penciled in full by Sears, it appeared that Sears was taking a lot of time with the first two issues, even though Sears claims he was, at first, under a "no-deadline" stipulation and was replaced when McFarlane "got hot for a deadline." In order to meet *Violator* #3's deadline, Capullo was brought in to finish the job.

Both of the writers Capullo worked with during his *Spawn* run and *Violator* issue provided the artist with great material, and much more than he expected. "I never spoke to either Grant Morrison or Alan Moore," he notes. "As far as the difference between the way these guys and previous guys worked, these guys try to be really super-tight, to the point of even providing thumbnails," he says, adding that the issues were fully scripted from the start.

Capullo admits working with Image offers him much more freedom than does Marvel. "Marvel never vetoed any of my work outright," he notes, "but there were some understood guidelines, some of which are dictated by the restrictions of the Comics Code [Authority] seal. I know there was this whole thing

"Working with Todd is a dream... He has the attitude that if you can draw a picture of Spawn sitting on the toilet bowl, and make it look good, then do it."—Capullo

WELL, SPAWN ISN'T EXACTLY SITTING ON THE CAN HERE, BUT HE *IS* DOING SOME THINGS YOU COULDN'T DO AT JUST ANY COMPANY.

LUCKILY (*UN*LUCKILY FOR MAJOR VALE AND THOSE READERS WHO JUST ATE LUNCH), *WIZARD* DOESN'T SEEK APPROVAL FROM THE COMICS CODE AUTHORITY, JUST LIKE *SPAWN*.

about exit wounds; [Marvel] might have let me get away with showing at least one. I've had my artwork reworked in the Bullpen, because [Marvel] felt it was too graphic. There was an instance where a guy got shot in the head, and in the back of the head, I had blood spraying out. They preferred to cover things up. The very first time I saw it happen was my first job, where Daredevil killed the Kingpin. They emphasized emphatically, 'Very little blood, very little blood!' That was my first job, and they were saying, 'Be very, very careful.'

"Then, when I did an actual Daredevil story, there was another scene where a guy got shot in the head, and I remember seeing it in print and going, 'Whoa! They changed everything!' They even erased the blood I had sprayed on the walls; they wiped it all out. I wasn't there in the office to see what went on, but I would imagine that they just would rather avoid the heat. I also had a problem with *Quasar*; there was Her—I [dressed her in] bikinis, and they used to have to redraw the lines and draw these old lady bathing suits on her. I'd see 'em and go, 'Oh no! You ruined my work!' I figured *Quasar* needed all the help it could get."

Since Image does not seek the Comics Code Authority's approval for its books, the restrictions he encountered at Marvel do not apply to his current work. "Working with Todd is a dream," says Capullo. "He just takes all reins off. It's do whatever you want. He has the attitude that if you can draw a picture of Spawn sitting on the toilet bowl, and make it look good, then do it."

Freedom, however, has a price. Capullo's work at Image allows him to pursue any direction he wants, but he really has to motivate himself as well. Beyond that, he needs to police his own work, making sure he truly puts out his best effort.

"While there is no formal editor with [*Spawn*]," Capullo says, "for me, Todd steps in to perform that function."

Not to say that Capullo doesn't find the functions an editor can serve important. Specifically, he sees the three-tiered task of keeping the entire book's production process on track, communicating between all those involved, and making sure that deadlines are met, as crucial. Putting it simply, Capullo says the ideal editor would simply make sure that all the work gets done on time. He points out that human nature, particularly among creative people, dictates that many writers and artists require someone watching over them and "cracking the whip." However, he feels he functions quite well on his own when it comes to meeting deadlines. As an artist, Capullo doesn't mind, and even welcomes, the editorial function of pointing out when work is not good enough. He defines "not good enough" as work rendered with insufficient detail, or panel layouts that are confusing.

"When I was working on the *X-Force* annual, Bob Harras told me that my version of the X-Force characters needed to be more muscular," he recalls. Back then, Capullo says he saw Harras as "tweaking his performance," but he now realizes that Harras definitely steered him in the right direction.

His appreciation for McFarlane echoes his appreciation for Harras, and then some. "Since Todd is one of comics' very best artists," Capullo says, "his guidance has actually been more helpful overall than a formal editor's. My other editors were helpful on ideas about single issues, panels, and pages; Todd is more of an overall mentor. I'm learning more about my work as a comics artist than ever before. The overall work is improving, as opposed to just fiddling with scenes or characters."

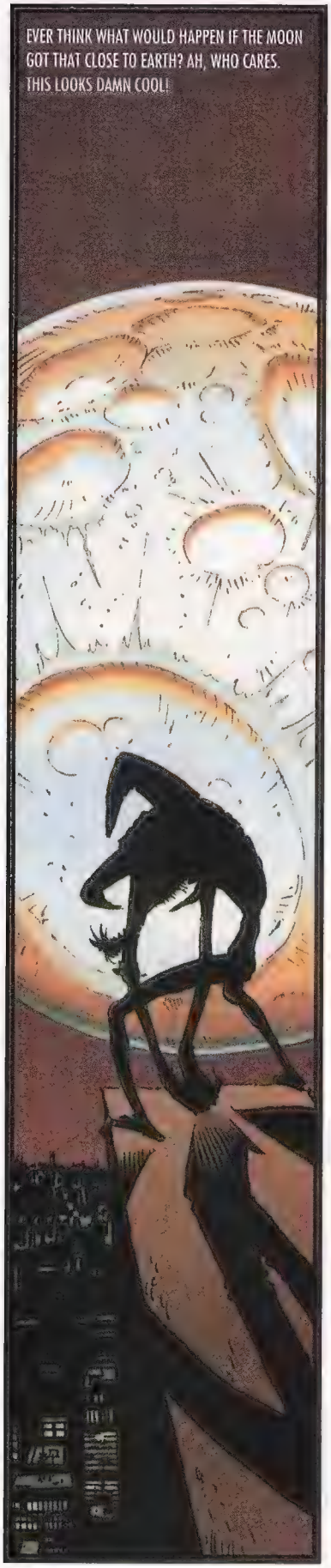
McFarlane helps him to clearly note his own weaknesses and focus on them, he adds. "A lot of times, you can't see what you're doing; other people can see your artwork better than you can see it. You need people around to be a mirror to you, to really get a good picture of things."

The artist has his own way of working on panel layouts. A movie fan, he particularly observes scene transitions and camera angles to help him figure out how to translate that type of storytelling into comics. He cites James Cameron, of *Aliens* and *Terminator 2* fame, as being an important and influential director to him, but he also watches all the current action movies, since they mimic the pace of superhero comics. Capullo starts with a standard sheet of paper to sketch the layouts, and then blows them up on a copy machine before penciling the actual pages.

As a creator in a company which was formed so artists could hold onto their creations, what happens when Capullo, a hired hand, starts to create characters within the Image Universe, especially when working on a successful book like *Spawn*? While Capullo says that he has no specific arrangements, he trusts McFarlane implicitly.

"I am partial creator of Anti-Spawn [who debuted in *Spawn* #16]," he points out. "I don't own any copyrights to that, but I don't have a problem with that. At Marvel, you did not own a copyright, but they just took everything from you, lock, stock, and barrel. I understand that Todd owns the copyright so that he does not have to always ask for permission [to use a character], but he compensates you well," explains Capullo. He adds that McFarlane has shown nothing but good faith so far, and that while Capullo will not rule out working for other publishers, he cannot imagine being treated any better.

Capullo's personal interest in comic art, and his profession as a comic book artist, have led him to side more with artists regarding the artist/writer friction that seems to be prevalent in current comics discussions. While acknowledging the importance of writing, he states, "With apologies to writers, comic books are primarily a visual media, and a comic with good art can be successful even if the writing is not particularly good." As an example, while writer Peter David's very long run on Marvel's *The Incredible Hulk* has been critically acclaimed by many, Capullo lost interest in the book after artist Dale Keown left the comic to work on Image's *Pitt*. As he succinctly puts it, "I follow artists and not writers.


EVER THINK WHAT WOULD HAPPEN IF THE MOON GOT THAT CLOSE TO EARTH? AH, WHO CARES. THIS LOOKS DAMN COOL!

"But writers, of course, are very important, because without an interesting story, you've got a lot of [uninteresting] things to draw, for one thing. The ideal situation is to have a good package, of a great storyline that's gonna keep the reader interested, and great visuals, to keep the excitement [going]. I could deal with an [awful] writer if Barry Windsor-Smith was giving me these beautiful, awesome pictures; I would just flip through the pages, and look at the artwork, whereas I would have a lot more difficulty [reading work by] a brilliant writer—like Neil Gaiman—and the worst artist. No matter how good the story was, I'd be turned off by the artwork. I don't know if that's a quirk of mine, because I'm an artist, and I just can't bear to look at it. Who knows? That's how I form my opinion."

Asked to name his favorite artists, Capullo instantly mentions John and Sal Buscema, and Gene Colan. He cites John Buscema's "mastery over the human figure" as being second to none. Today he looks towards John Romita Jr., John Byrne, and the rest of the Image gang, who are to him the "best of the best." Capullo says he does not have time to read comics, but he does look over the artwork of many titles.

While he feels that a comic's art is of supreme importance, the fact that he has often not had complete control over his final product has significantly upset him. In comics, penciled linework usually goes to an inker to complete the job, and then over to a colorist. Color, particularly, has taken leaps and bounds in quality over the past several years, due to the widespread use of computers and the continuing improvements in technology and visual imaging. Capullo reports being both disappointed and pleased with the final product of projects with which he's been involved. Overall, Capullo is much more comfortable working with Image, particularly in regards to the company's coloring, which he feels is the best in the industry. He cites his worst experiences in comics—not counting when he is unhappy with his own work—as being when inkers and colorists do not work well with him.

"It was particularly frustrating working on *X-Force*, because [the colorists] could never get the colors right on the members' costumes," he says, even though Capullo continually supplied them with color schemes and was asked to design the newer costumes. "I'm sure people are busy—especially colorists; they don't make any royalties, so they try to take on as many books as they can to make their living, so I'm sure they're saying, 'I don't care if his sleeves are green or red.'"

Capullo had another viable reason for finding his job at Marvel frustrating: after the "Image defection," it seemed that Marvel became very reluctant to promote any of its individual creators. "The thing I felt was, I could've used some more promotion—for my company to get behind me and push for me, because I'm trying to make their book the best it can be. They had changed the way they thought of things because of the great exodus; they felt, 'If we promote this guy, he'll just get too big for his britches and leave.' But then they were caught between a rock and a hard place, with a person like me who was willing to stay—'If we don't promote him, he'll leave.' It was kind of like damned if we do, damned if we don't, and they chose don't."

Just prior to Capullo's decision to leave Marvel, the company finally began to offer him creator appearances at conventions and stores. Unfortunately, "at that point I had already started dialogue with Todd, and my mind was pretty much made up, 'cause I was tired of bitching."

Capullo, however, chose to inform his superiors at Marvel of the situation, to see if they would markedly improve their treatment of him. This final effort proved to be in vain, and Capullo left the company. He does still remain friends with several of his former colleagues. "There's no animosity there. I can understand where [Marvel was] coming from on this." In the end, though, Capullo claims he received more press as an artist in his first day working with Image than the entire time he was working with Marvel.

Capullo's current assignment has him penciling *Angela*, a three-issue mini-series by *Sandman* scribe Neil Gaiman. Gaiman created the character in *Spawn* #9, an issue that he guest-wrote. The plot of *Angela*, whose ship date is presently unscheduled, will tie directly into *Spawn*'s continuity, with a lead-in from *Spawn* itself.

"Events in *Angela* will definitely affect events in *Spawn*," Capullo says, adding "there are implications that Spawn and Angela have a romantic interlude." At press time, further implications of the consequences of Spawn's interlude with Angela, such as a change in his feelings for his ex-wife Wanda Blake, were unknown. During *Spawn* #9, Angela, an angel out to destroy Spawn, is revealed to have been fighting different Spawns for centuries. This story provides much "fleshing out" of the Spawn mythos, revealing that there have been other Spawns besides our well-known Al Simmons; this fact might be dealt with in the mini-series, as well.

The artist describes *Angela* as his best experience in comics so far. "Working with Neil has been a very different experience—for both me and Neil," he says. While Gaiman usually gives extremely detailed scripts to his artists, sometimes even including thumbnail breakdowns of pages, the writer is providing the material to Capullo via audio cassette. Believing that this style of writing for Gaiman unfetters his mind from the more mundane task of guiding the artist, Capullo says, "Neil is filling the story with unbelievable visu-

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als that I'm taking to the extreme." Capullo reveals that he and Gaiman filled the *Angela* mini-series with dragons, armies from Heaven, and most definitely Spawn himself.

In addition, Capullo says this is the first time that he has been able to ink his own work. "The first issue of *Angela* is my big inking debut in the comics world. I'm really excited about that. The only edge I think I have is that, by trade, I'm not really an inker, so the way I would handle the pen or the brush may be different. It might have a little bit of a different look than some of the contemporary ink styles around—[the readers will] be the judge."

Although their unique method of communication seems to be working extremely well now, when Capullo first began working with Gaiman, the relationship was very different. "Imposing" is the word that Capullo chooses to describe his first impression of Gaiman when *Angela* was in the discussion stage. "When you get to know somebody first off, you don't know quite how to read them. Neil, of course, is an exceptional writer, and accustomed to a certain level of quality." Capullo says the pressure to impress Gaiman increased when the writer asked him for character sketches, which was a new type of request for Capullo. The artist's worries were soon assuaged, though: "When I gave him the sketches, he went, 'I love it!' I started to relax, and when I showed him the penciled pages, he started getting real happy. So now he's really relaxed working with me. It's been a lot of fun, and my fear of Neil is gone now."

While Gaiman has continued to offer suggestions as to how *Angela* should be laid out, page by page or panel by panel, he has allowed Capullo the freedom to change the format if he has better ideas of his own.

Regarding *Angela*'s story: "All I can say is that Spawn and Angela find themselves in a relationship that neither of them could have, or would have, foreseen," Capullo notes. "And just remember—you can't have Heaven without a little bit of Hell. I would say that it would have to send shock waves through their future relationships, [by] the end of this mini-series. It is her series—Spawn is definitely not the main focus in this book—and I focused on all her best attributes."

After *Angela*, Capullo will return to pencil *Spawn* once again for McFarlane, whose wife is due to have another child. Capullo quickly clarifies that McFarlane will not leave the book—far from it.

"We're going to be teaming up [on a regular basis]," he says. "We'll both be doing the art for *Spawn*. As for who's doing what, we'll leave it a mystery for now. It's going to still have a good flavor of Todd, and enough of me in there for my one or two fans out there. It should be a nice blend; we're going to be the next John Byrne/Terry Austin [artist] team. The story hasn't really been written up yet; it might be rolling around in Todd's mind."

Whatever the actual plot may be, Capullo describes the upcoming issues as "powerful, nitro-burning—they will knock everyone's heads right through the door."

Before this, Capullo mentions that he'll be working on the "missing issues" of *Spawn*, which will both ship in October, #19 and #20, which Capullo has penciled and *Spawn* letterer Tom Orzechowski has written. McFarlane himself inked #20, and Capullo hints that it might be a preview of things to come.

If Capullo were not working with McFarlane, his next choice of work would be Marc Silvestri's *Ripclaw*. In fact, Capullo was at one time going to work on a *Ripclaw* mini-series featuring the Cyberforce member, but the series did not work out. He explains that, although he badly wanted to draw it, it took too much time for the mini-series's plot to come from Silvestri, and he accepted McFarlane's offer. "I did have a chance to draw a nice pinup of Ripclaw, which is gonna be in the *Cyberforce Sourcebook*."

Were Capullo to return to Marvel, he would particularly like to revamp *Fantastic Four*, which he feels has been "dead in the water for a long time. That was one of my favorite books growing up, and I think it's been kind of beat since [writer/artist] John Byrne left it. If I could get on it and draw it more excitingly, that would be cool. I'm not a writer; I couldn't bring that magic back. Paul Ryan is a very knowledgeable artist; he just needs to get a little fire in his work. Can you picture it if McFarlane or somebody like that jumped on that book? Visually, it would be explosive!"

After *Angela*, Capullo has ideas for his own characters, but right now he is content to take each day in stride. With his continued exposure in *Spawn* and his collaboration with McFarlane, in just a few years the name Greg Capullo could very well become a household name within the comics community. "Who can complain, right?" he says. "I always said, right from the start, I'm not gonna stop till I get to the top, and it looks like it's going that way." ☆

Henry T. Colonna III runs a small collection agency in Chesapeake, Va. If you happen to see Wally West or John Constantine, tell them to contact him through this magazine.

HERE'S A SNEAK PEEK AT THE UPCOMING *ANGELA* MINI-SERIES. DRAGONS AND SPAWNS BEWARE!

The age of the Skeletons has begun.
SKELETON WARRIORS™
Join the battle every Saturday morning on CBS!
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WHEN TITANS TUSSLE

THE TEN GREATEST COMIC BATTLES YOU'LL NEVER SEE COME TO LIFE... THE WIZARD WAY.

(OR AS CLOSE TO LIFE AS THEY'RE EVER GONNA GET.)

BY JIM MCLAUCHLIN

THERE'S BEEN A LOT OF TALK ABOUT THE OL' INTER-COMPANY CROSSOVER LATELY, AND THERE HAVE BEEN A LOT OF CROSSOVER BOOKS TO TALK ABOUT. SOME HAVE BEEN GOOD (*ARCHIE MEETS THE PUNISHER*—I LIKED IT!), SOME HAVE BEEN BAD (*BATMAN/SPAWN*—UGH!), AND SOME, LIKE THE JUSTICE LEAGUE/AVENGERS CROSSOVER, MIGHT NEVER SEE THE LIGHT OF DAY.

WAITASEC. NEVER SEE THE LIGHT OF DAY? THAT'S JUST NOT RIGHT! HECK, WE GET LITERALLY HUNDREDS OF LETTERS EVERY MONTH FROM FANS WHO WOULD EAT THIS KIND OF STUFF UP WITH A SPOON! "IF SMASH-MAN WERE TO FIGHT PUNCHFACE, WHO WOULD WIN?" SOMEBODY'S GOT TO SHED SOME LIGHT ON WHAT WOULD HAPPEN IN THESE TITANIC STRUGGLES!

WHICH IS WHERE YOUR OLD BUDDIES AT *WIZARD* COME IN. WE'VE TAKEN SOME OF THE MOST REQUESTED FIGHTS YOU'LL NEVER SEE AND WE'RE GOING TO FIGHT 'EM OUT, RIGHT HERE FOR EVERYONE TO WITNESS. SO GRAB YOURSELF A PROGRAM AND WATCH OUT FOR THE FLYING SPIT—YOU'RE GOING RINGSIDE!

(NOTE: NONE OF THE HEIGHTS, WEIGHTS, RECORDS, OR OTHER INFORMATION IS TAKEN FROM *THE OFFICIAL HANDBOOK TO THE MARVEL UNIVERSE: WHO'S WHO*, OR ANY OTHER RECOGNIZED SOURCE, SO SAVE YOUR LETTERS TELLING ME I LISTED THE HULK AN INCH TOO TALL OR WOLVERINE 20 POUNDS TOO LIGHT. I JUST CALLS 'EM LIKE I SEES 'EM, SIZZLECHEST!)

AAARRRGGGHH!!! HULK SMASH!!!
THE GREEN GOLIATH MOVES IN TO FINISH OFF HIS INTERGALACTIC FOE, PITT.

HULK

HOMETOWN: **Gamma Base, Arizona**
HEIGHT: **7' 5"** WEIGHT: **850 lbs.**
REACH: **53 inches**
IQ: **42**
RECORD (wins-losses-ties): **1,094-13-43**

VS. PITT

HOMETOWN: **Chakra**
HEIGHT: **7' 3"** WEIGHT: **700 lbs.**
REACH: **55 inches**
IQ: **97**
RECORD: **4-1-1**

The battle of the biceps is upon us! This is one of the most requested battles we see in the letters, as many a fanboy wants to see how the new breed of berserker bulk would fare against the old guard. We've decided to put up the good old-fashioned stupid green Hulk with torn-up purple pants against the new Pitt on the block.

After Pitt shows up four months late and the match actually begins, the fur would really start flying. Both characters have enormous strength and a tremendous penchant for violence, so comic fans can be sure that this would be a slugfest of epic proportions. But when it comes right down to who comes out on top, there can be only one answer—Ol' Greenskin.

Hey, the guy can hold up mountains, fer cryin' out loud! Pitt could hold his own for a while, but as we all know, "The madder Hulk gets, the stronger Hulk gets." And with a 42 IQ, this pea-brained brute can get pretty mean. Once Hulk's adrenaline kicks in, Pitt is on the way out. It's Hulk by a knockout in the ninth round. Poor ol' Pitt never really stood a chance. Hulk would break the guy's nose, if he had one to break.

DARKSEID

HOMETOWN: **Apokolips**
HEIGHT: **6' 8"** WEIGHT: **550 lbs.**
REACH: **48 inches**
FACIAL MATERIAL: **Granite**
RECORD: **12,435-321-17**

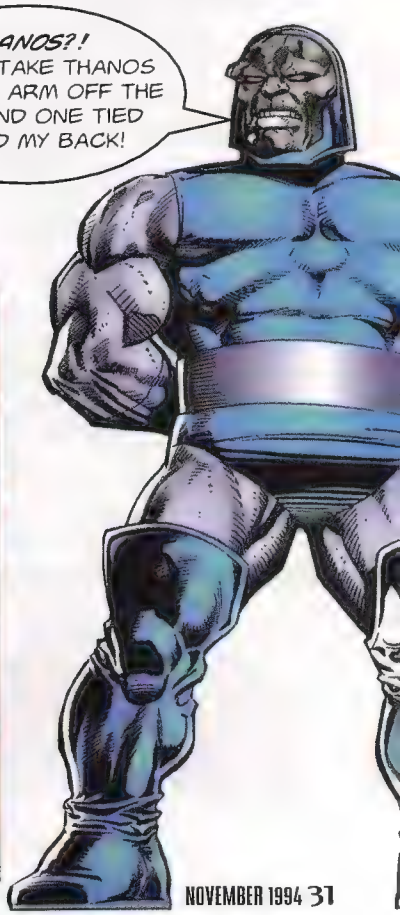
VS. THANOS

HOMETOWN: **Titan**
HEIGHT: **6' 5"** WEIGHT: **490 lbs.**
REACH: **45 inches**
FACIAL MATERIAL: **Slate**
RECORD: **156-4-8**

Ouch! You can just feel the evil coming off of this battle! When these two purple-pussed personifications of perversity get together, you can rest assured that the ensuing clash will rock the heavens and Earth, and probably Apokolips and Titan, too!

This is actually one of the most evenly matched fights of the bunch, with both characters nearly equal in terms of power, nastiness, and the desire to be victorious in everything. Darkseid wins, but only on the strength of his dreaded Omega Effect—that cool laser-beams-from-the-eyes power he wields. Thanos stays in the fray because he's actually a little sneakier than the ruler of Apokolips. Darkseid has a warped sense of honor that would prevent him from pulling off some of the dirty tricks that you just know Thanos would come up with. Thanos might actually have an early advantage against Darkseid, in that he has proven time and time again that he is the mas-

THANOS AND HULK™ & © MARVEL ENTERTAINMENT GROUP.
DARKSEID™ & © DC COMICS. PITT™ & © DALE KEOWN.



THANOS LOOKS LIKE HE'S READY TO PUT DARKSEID'S WORDS TO THE TEST...

ter of deceit. He'd have Darkseid's rocky head spinning pretty early on in the battle. When it comes down to crunch time, though, Darkseid always has the all-powerful, inescapable Omega Effect to fall back on. Thanos has been shown to be injured much more easily by simple physical attack than Darkseid, and so, the raw power of the Omega Effect wins the day.

WOLVERINE KNOWS HE'S NO MATCH FOR THE MAIN MAN!

LOBO

HOMETOWN: **Czarnia**
HEIGHT: **6' 10"** WEIGHT: **340 lbs.**
REACH: **48 inches**
RECOMMENDED RITALIN DOSE: **53 mg**
RECORD: **789-12-2**

VS. WOLVERINE

HOMETOWN: **Canada, probably**
HEIGHT: **5' 5"** WEIGHT: **265 lbs.**
REACH: **32 inches (41 with claws)**
RECOMMENDED RITALIN DOSE: **29 mg**
RECORD: **1,985-398-41**

I feel sorry for Wolverine in this one. Yeah, Wolvie's tough. Yeah, he's an interesting character. Yeah, we all love him. And, yeah, we're all wondering if he'll ever get the adamantium skeleton back. But any way you slice it, Wolverine is just a dwarf with an attitude next to the Main Man. It makes no difference if this is metal-claw Wolverine or bone-claw Wolverine. It makes no difference if this is raging berserker Wolverine or just really pissed-off Wolverine. It makes no difference if Wolverine has a Big Gun in his hand or a potato peeler hanging out of his butt. This bout lasts about 17 seconds, and that's only if Wolvie can run really fast.

The big reason you'll never see this brawl is that the comic in which it is contained would consist of about three panels and cost around 43 cents. There ain't no money in it. This fight is the comic equivalent of the cinematic classic *Bambi Versus Godzilla*.

Are you a doubter? If you are, then you're a boob. Wolvie can hold his own against a more mundane opponent, but look at Lobo's résumé—he's killed everyone on his planet, gone toe-to-toe with Superman, and even waxed Santa Claus. That's gotta count for something. It's Lobo in a walk. Wolverine would be about a 1,000-to-1 longshot to the boys in Vegas.

THOR

(the original Don Blake guy)
HOMETOWN: **Asgard**
HEIGHT: **6' 6"** WEIGHT: **375 lbs.**
REACH: **38 inches**
EGO **(1 to 10 scale): 14**
RECORD: **13,456-213-10**

VS. SUPERMAN

HOMETOWNS: **Krypton and Kansas**
HEIGHT: **6' 3"** WEIGHT: **225 lbs.**
REACH: **37 inches**
EGO **(1 to 10 scale): -2**
RECORD: **989-32-34**

Ouch! They'd have to hold this fight in an abandoned galaxy somewhere, with all the destruction a struggle between these two powerhouses would result in. Or maybe Cleveland—they could still use a little urban renewal there. But anyway, we are talking destruction on a massive scale, as these two heroes are at the top of the list at both dishing it out and taking it. A match between these two could last for days, weeks even! Neither of these guys like to go down for the count.

Both combatants are about as strong and tough as they come, and able to withstand just about any kind of punishment. Thor might grab an early edge, using his sacred hammer Mjolnir to turn the tide in his favor with a variety of weather-related effects, but the overall battle savvy of the Last Son of Krypton wins out in the end. Thor's downfall is the fact that he doesn't always use his head in the heat of battle, while Supes has demonstrated many times that he is adaptable to darned near any situation. The ol' super-speed and heat vision come in handy, too. Superman is

the winner after a lengthy slugfest. But by the bristling beard of Odin and Ymir's frosty breath, what a contest it would be!

UNTIL THOR GETS A KRYPTONITE HAMMER, SUPERMAN'S THE VICTOR.

GREEN LANTERN

(Hal Jordan, pre-psychosis)
HOMETOWN: **smoldering crater (Coast City)**
HEIGHT: **6'** WEIGHT: **185 lbs.**
REACH: **35 inches**
FAVORITE SONG: "**Sunshine Superman" (he's mentioned in it, ya know)**
RECORD: **733-41-9**

VS.

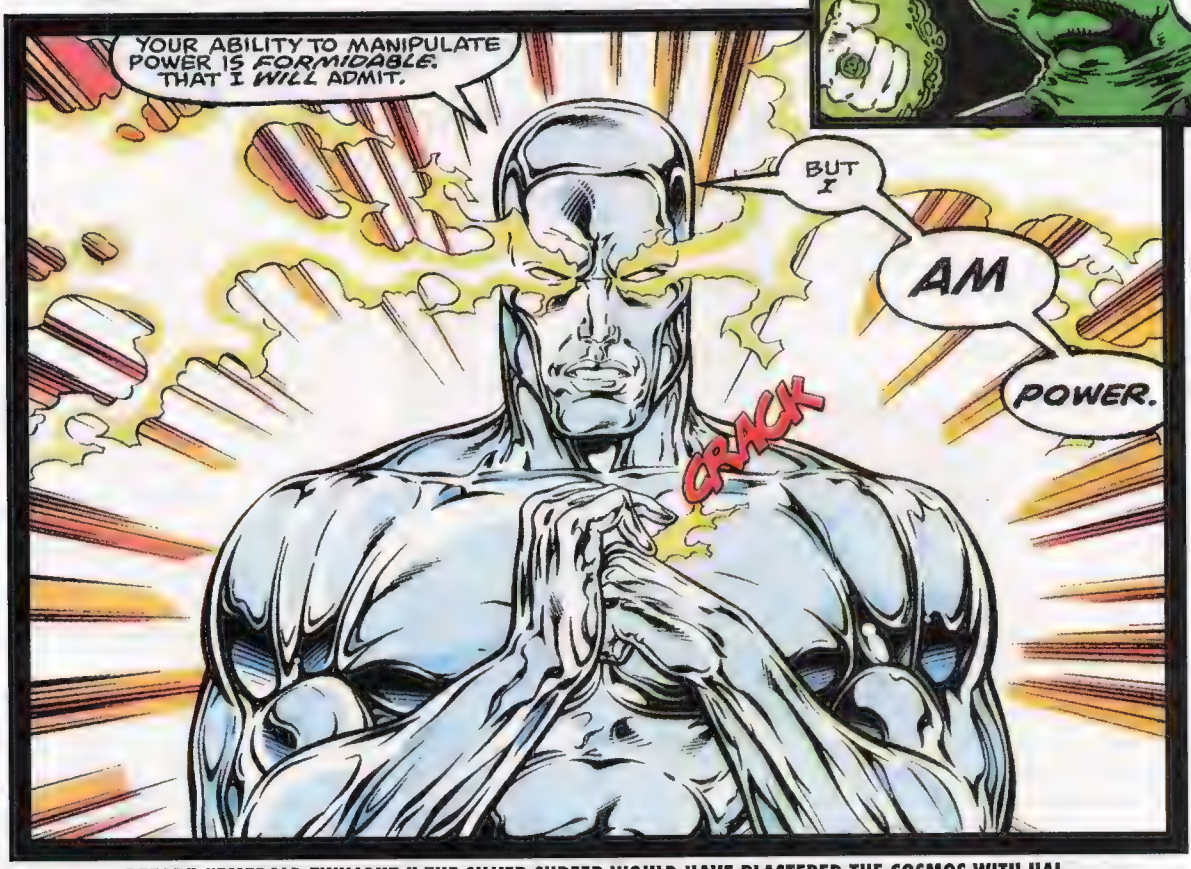
SILVER SURFER

HOMETOWN: **Zenn-La**
HEIGHT: **6' 1"** WEIGHT: **210 lbs.**
REACH: **36 inches**
FAVORITE SONG: "**Surfin' Safari" (chicks dig it)**
RECORD: **657-43-16**

The power ring against the power cosmic—what a battle! The cool thing is that a Green Lantern's power ring is limited in what it can do only by the will of the user. He can do pretty much whatever he wants! And we've never really had it explained to us just what the heck the "power cosmic" is—Surfy can do pretty much whatever *he* wants! Sounds like a battle for the ages, right?

Wrong. Despite the fact that a Green Lantern can do damned near anything with a power ring, for some reason they have all—even our chosen Lantern Hal Jordan, just before he went renegade in the "Emerald Twilight" storyline—insisted on just making big green fists. The Soarer of the Spaceways can handle that, no problem.

Not only that, but if the Surfer gets close enough to a yellow sun, he'd reflect that sun's yellow electromagnetic radiation and be immune to the green power ring. Not only that, but if the power cosmic is a form of electromagnetic radiation itself (a distinct possibility), he could assault Lantern exclusively in yellow and kick his butt. If worse comes to worse, the Surfer has demonstrated the ability to rearrange matter in the past, and could turn GL's ring into a cucumber. 'Nuff said. We like Hal, but this fight is no contest. The only thing keeping it from being a bloodbath is the fact that Norrin Radd is a nice guy.



Wolverine, Thor, and Silver Surfer ™ & © Marvel Entertainment Group. Lobo, Superman, and Green Lantern ™ & © DC Comics.

BEFORE "EMERALD TWILIGHT," THE SILVER SURFER WOULD HAVE PLASTERED THE COSMOS WITH HAL.

DR. DOOM

HOMETOWN: **Latveria**
HEIGHT: **6' 1"** WEIGHT: **215 lbs.**
REACH: **36 inches**
IQ: **200**
RECORD: **345-412-91**

VS. LEX LUTHOR

HOMETOWN: **Metropolis**
HEIGHT: **5' 10"** WEIGHT: **195 lbs.**
REACH: **31 inches**
IQ: **195**
RECORD: **191-543-29**

More a battle of wits and of superior technology than anything else, this clash still has lots of potential. Both nasty boys have shown an incredible resiliency and ability to come back from virtually any kind of setback—even death. What really matters here is the setting of the battle.

In a straight-up physical confrontation, Lex wouldn't stand a chance against the Latverian monarch. But if the battle were a long time in the making and Luthor had time to set things up in his own way, he might be able to get Doom on the ropes. Both villains are known for being schemers, but Luthor seems to be the more patient of the two. The longer the wait before battle time, the more the advantage turns to Luthor.

Still, the raw fury and firepower of Doom is tough to overcome. Doc Doom would get the best of Lex Luthor at first, but both men are known for having nasty contingency plans available that can kick in if things get tough, or even if they should die. If we're talking a battle to the death here, Doom gets the first kill, but one would have to assume that a Luthor fail-safe might get Doom in the end. Any way you look at it, dead is dead. This is our first and only draw.

LEX (INSET) WILL PERISH FIRST, BUT DOOM WON'T WALK AWAY FROM THIS ONE EITHER.

SGT. ROCK

THEATRE OF OPERATIONS: **Europe**
HEIGHT: **6'** WEIGHT: **190 lbs.**
REACH: **34 inches**
RIPS IN SHIRT: **4**
RECORD: **91-0-0 (This is war!)**

VS. SGT. FURY

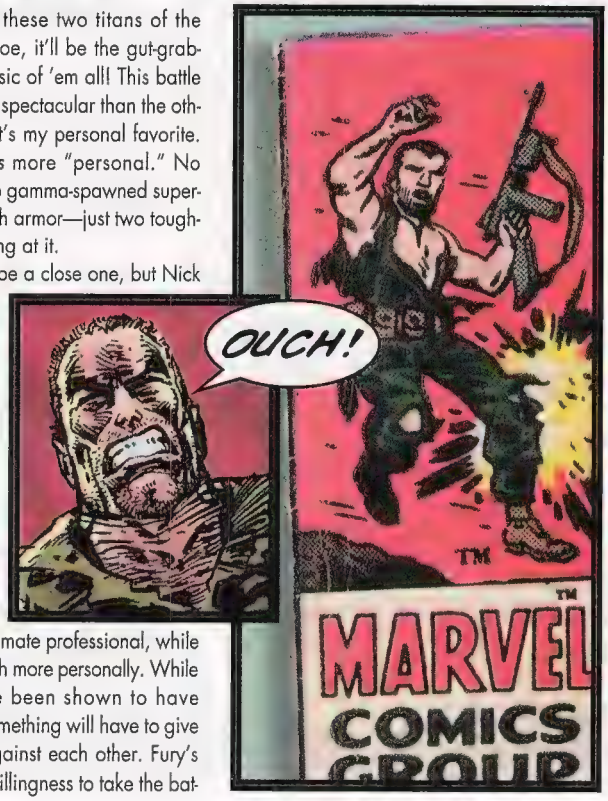
HOMETOWN: **Hell's Kitchen, New York City**
HEIGHT: **6' 2"** WEIGHT: **215 lbs.**
REACH: **36 inches**
RIPS IN SHIRT: **You still call that a shirt?**
RECORD: **763-21-0 (No ties in a war!)**

Ten-hut! When these two titans of the trenches go toe to toe, it'll be the gut-grabbingest combat classic of 'em all! This battle may look a little less spectacular than the others on this list, but it's my personal favorite. Why? Because it *is* more "personal." No power rings here, no gamma-spawned superstrength, no high-tech armor—just two tough-as-nails soldiers going at it.

The fight would be a close one, but Nick Fury wins out over Frank Rock. Rock is a much better tactician than Fury, and better in the strategic aspect, but Fury has strength, battle savvy, and, yes, "fury" on his side. Rock approaches every battle with almost a cold detachment. He's a consummate professional, while Fury takes things much more personally. While both soldiers have been shown to have indomitable wills, something will have to give when they go up against each other. Fury's determination and willingness to take the battle onto a personal level will work well for him.

We were thinking about running this battle as Fury's whole company against Rock's. But that would just make the battle even more one-sided. Fury's Howling Commandos would walk right over Rock's Easy Company. Think about it. Who would you rather have on your side in a fight—Fury's Dum Dum Dugan or the Ice Cream Soldier?

NICK FURY IS SO TOUGH, EVEN THIS RATTY OLD CORNERBOX SARGE (BELOW) CAN KICK ROCK'S (INSET) BUTT!



SWAMP THING

HOMETOWN: **Louisiana Bayou**
HEIGHT: **6' 9"** WEIGHT: **300 lbs.**
REACH: **as far as he wants, really**
FLAVOR: **Lime**
RECORD: **324-21-9**

VS. MAN-THING

HOMETOWN: **Nexus of All Realities, Citrusville, Florida**
HEIGHT: **7' 1"** WEIGHT: **410 lbs.**
REACH: **53 inches**
FLAVOR: **Funky mushroom**
RECORD: **39-2-5**

Two muck-encrusted mockeries of men! Two shambling mounds of rotting swamp ooze going at it! No, we're not talking Lou Duva versus Don King, we're talking Swampy versus Manny. Getting these two to actually duel would be the hard part—both are pretty easy-going fellas, as far as bog creatures go. They'd just as soon be left alone to go about their own business; they're not looking for trouble.

But just for the sake of argument, let's say they're squared off—who would win? Not any spectators, that's for sure. Although the umbrella and tarp vendors would make out like bandits. Can't you just see all the gunk flying?

Man-Thing can get Swamp Thing at the disadvantage if Swampy starts to get afraid, because as we all know, "Whomsoever knows fear...BURNS at the Man-Thing's touch!" Hoo boy. That would stink.

But even if Manny put the torch to Swamp Thing, it wouldn't do him much good. Face facts—the Swamp Thing is a friggin' earth elemental, for Pete's sake, and that's tough to beat. He can grow himself new bodies faster than Man-Thing can burn 'em out, he can grow into one part of the Earth and appear in another, and pull off any other trick

Dr. Doom and Sgt. Fury ™ & © Marvel Entertainment Group.
Lex Luthor and Sgt. Rock ™ & © DC Comics.

Actual size of MasterPrint 6 1/2" x 10"

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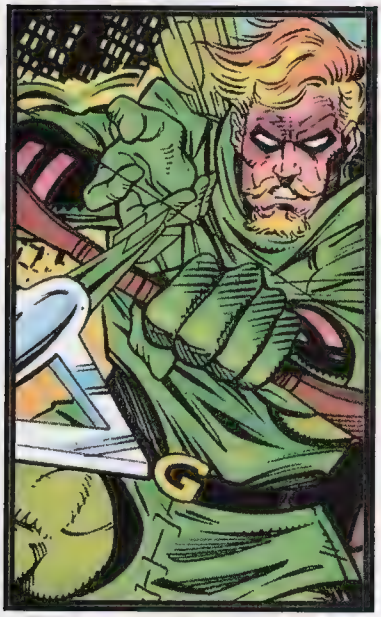
MARVEL™ COMICS

in the plant kingdom, to boot. As much as we have a soft spot in our hearts for ol' Ted Sallis, it's an easy win for Swamp Thing.



GREEN ARROW

HOMETOWN: **Seattle, Washington**
HEIGHT: **6' 1"** WEIGHT: **185 lbs.**
REACH: **37 inches**
BOW TYPE: **Longbow, 80 lb. test**
RECORD: **199-34-18**

VS.

HAWKEYE

HOMETOWN: **Flint, Michigan**
HEIGHT: **6' 2"** WEIGHT: **205 lbs.**
REACH: **38 inches**
BOW TYPE: **Compound bow, 75 lb. test**
RECORD: **342-119-32**

Robin Hood's got nothing on these guys! The top two archers in the comic world going at each other would make for a nifty battle, indeed. We're going to make things even more interesting by letting Hawkeye use his arsenal of trick arrows, while Green Arrow is equipped with standard (but sharp!) shafts only. Hawkeye's trick arrows are much cooler than Green Arrow's, anyway. He's got the glue arrow, the sonic blast arrow, and the net arrow. Green Arrow used to use that lame big boxing glove arrow. I even saw him ace someone with a cat arrow once. No kidding.

But believe it or not, fight fans, Green Arrow still comes out on top. Hawkeye is just a little too hot-headed and a little too impatient. Ollie is smart enough to let the battle come to him and use all of his surroundings to his advantage. Clint is more likely to come charging in without thinking, a mistake from which the Arrow will surely benefit. Green Arrow is tougher, meaner, a better cook, and about 100 times smarter. In this less physical challenge, brains win out and Green Arrow is the victor. Hawkeye's only hope is to bring the fight to a physical, fist vs. fist level, where he would have an advantage. He—like everyone else in the Marvel Universe, from Jarvis the butler to Iron Man—has been trained in hand-to-hand combat by Captain America, y'know.

SORRY, HAWKEYE, EXPERIENCE IS WHAT COUNTS IN THIS BATTLE, AND GREEN ARROW'S GOT YA BEAT.

IRON MAN

HOMETOWN: **Pittsburgh, Pennsylvania**
HEIGHT: **6' 1"** WEIGHT: **290 lbs.**
REACH: **36 inches**
POLISH OF CHOICE: **Turtle Wax™**
RECORD: **786-62-21**

VS.

X-O MANOWAR

HOMETOWN: **Dacia**
HEIGHT: **6' 3"** WEIGHT: **240 lbs.**
REACH: **39 inches**
POLISH OF CHOICE: **Armor All™**
RECORD: **328-49-13**

Yow! Talk about high-tech! A fight between these guys would definitely be the hit of a consumer electronics show. Beats Mel Torme crooning in the hospitality room of the Sands Hotel any day. It would also be a rather interesting battle. You'd have the intelligence of Tony Stark versus the savagery of Aric. The pinnacle of technology versus the ultimate in sentient weaponry. The firepower would be flying!

But when you get down to it, Aric and the X-O armor come out on top. Sure, Tony Stark is more experienced. He's been wearing the Iron Man armor a lot longer than Aric has been in the Good Skin (when Aric's been awake, that is). He could definitely outsmart Aric of Dacia. But the bottom line is, this is a two-against-one battle. As good as he is (and he *is*—he could whip the X-Men's butts, y'know), Tony Stark is a man aided by a machine. Aric is a man aided by another sentient being. There's your difference.

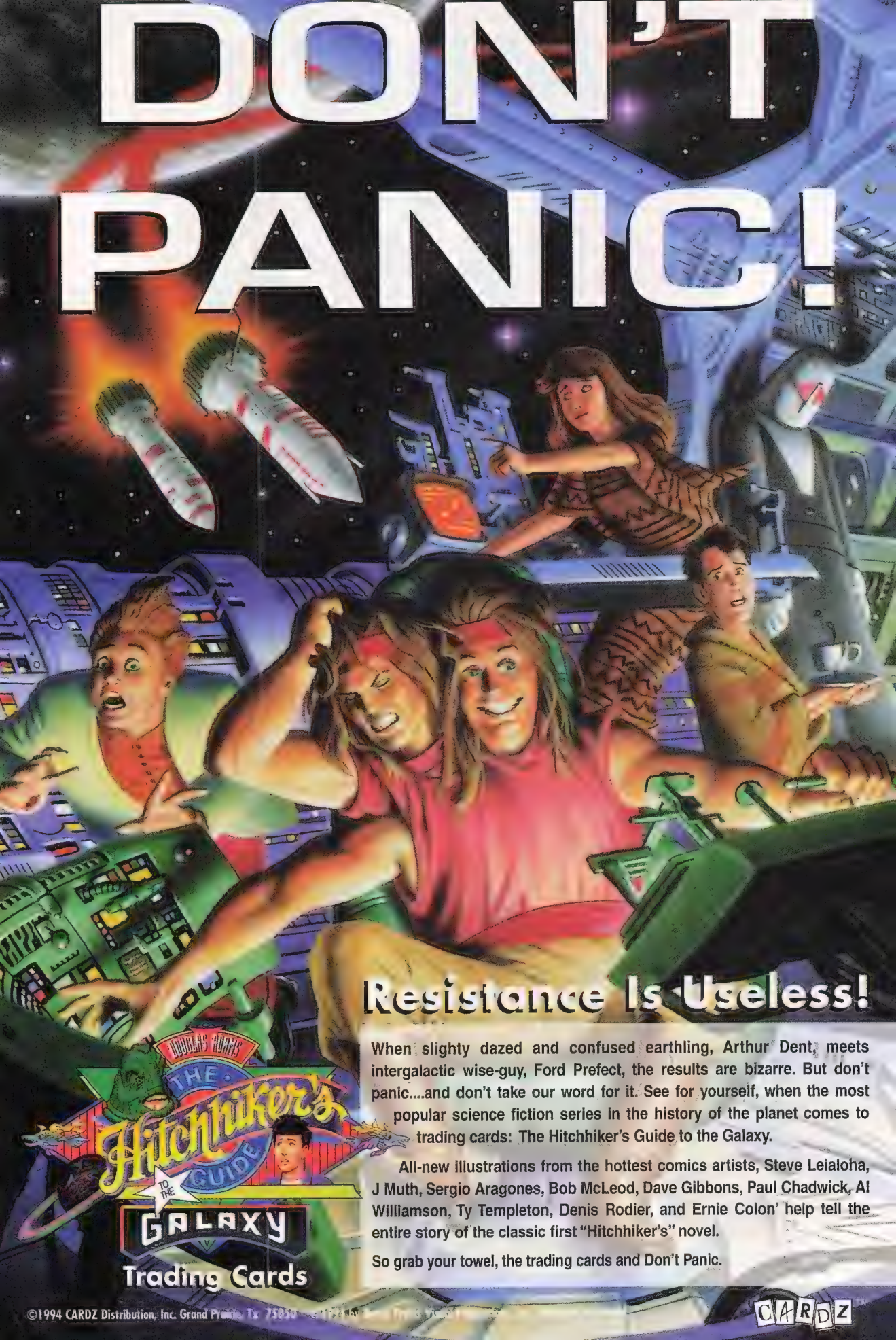
The versatile X-O armor—which went head-to-head against Solar, by the by—has been shown to make up for any lack of intelligence that Aric might have, by doing the thinking for him from time to time. Plus, the X-O armor can link up and interface with other forms of technology. If X-O can get a cable into the Iron Man armor, it could screw things up from within. Much as we dig Iron Man, your winner is X-O Manowar.

IRON MAN (ABOVE) IS IN OVER HIS HELMET AGAINST X-O.

Iron Man and Hawkeye ™ & © Marvel Entertainment Group.
Green Arrow ™ & © DC Comics. X-O Manowar ™ & © Voyager Communications.

Hey, you know, that was kind of fun. And there's still a lot of ground left unturned. There's a lot of battles to be fought still floating around. Think of the possibilities! Aquaman vs. Sub-Mariner. Milk & Cheese vs. Archer & Armstrong. Paste-Pot Pete vs. The Calculator. Brainiac vs. The Mad Thinker. Catwoman vs. Tigra. Jim Shooter vs. Steve Massarsky. Aunt May vs. Ma Kent. Maybe I'll be back to bring you Round Two. ☆

Jim McLauchlin, news editor of our companion publication, Collector's Sportslook, *could slap the holy bejeezus outta the Mole Man. No kidding.*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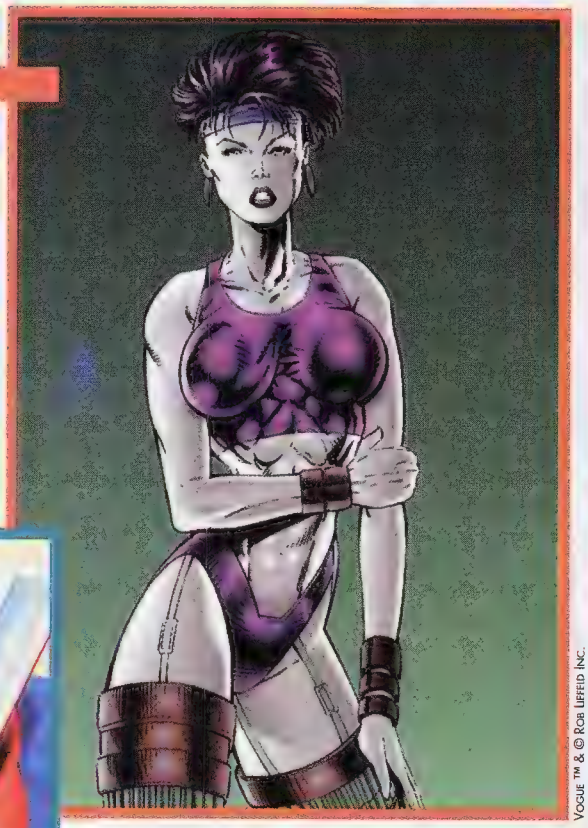
HUNK & BABE of the month

Babe — VOGUE

OK, what are the first two things you notice on Vogue? Uhhh...no. We were actually thinking of her smooth alabaster skin and stylin' purple hair, but we can see how those might be the third and fourth things you'd notice. (Geez, if she were to wear that stretched-out tank top backwards, she'd look like the hunchback of Notre Dame.) Vogue here keeps busy in the government-sponsored superteam Youngblood, chasing bad guys all around the world and beating the bejeezus out of 'em. (Good work if you can get it.) Her only problem is that she really wants to leave the team and get back to running her cosmetics company. Seeing as how many things on Vogue are cosmetic, that's probably not such a bad idea.



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Captain America ™ & © Marvel Entertainment Group

Hunk — CAPTAIN AMERICA

Hey, Cap's got a pretty tight butt. In fact, you could probably crush a walnut between the Sentinel of Liberty's butt cheeks. (You know, as goofy a section as Hunk & Babe is, it's the only place where you can get away with writing this kind of stuff. "Cap crushes walnut in butt cheeks." You'd never see a headline like that in Wizard News.) So, aside from looking like the perfect Nazi *Übermensch*—tall, muscular, blonde-haired, blue-eyed—what does Cap have goin' for him? In a day and age of lost values and misplaced priorities, Cap never lies, drinks, smokes, or does drugs—heck, he isn't even glued to the tube watchin' sports! The only drag is that his girlfriends usually get killed or beat up, but hey, remember: tight butt. ☆

DC COMICS AND DARK HORSE COMICS
PRESENT THE LONG-AWAITED MINISERIES

BATMAN VERSUS PREDATOR II

BLOODMATCH

BY DOUG MOENCH, PAUL GULACY AND TERRY AUSTIN

THIS TIME, EVEN THE HUNTERS AREN'T SAFE.

Beginning in October

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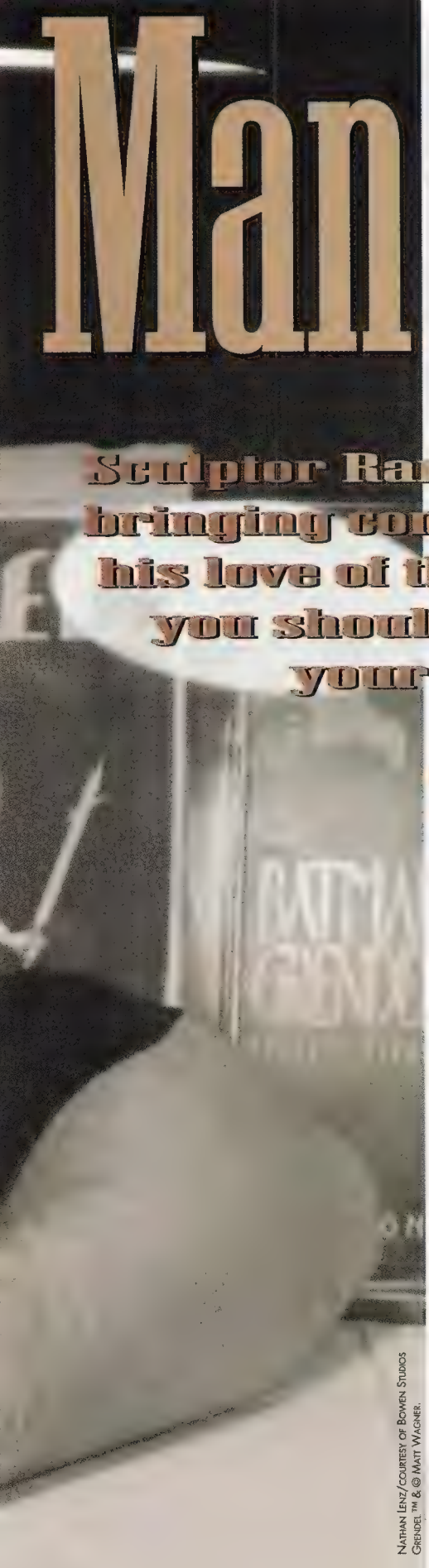
Sculptor Randy Bowen taking his shot at a Grendel statue.

Man of Clay

Sculptor Randy Bowen discusses bringing comic characters to life, his love of the macabre, and why you shouldn't put Super Glue™ in your eye. By Dave Galvan



NATHAN LENZ/COURTESY OF BOWEN STUDIOS
GRENDEL ™ & © MATT WAGNER.

TO GAZE AT RANDY BOWEN'S OREGON HOME—which doubles as his studio—you must prepare yourself to enter "Replica City." Filling his studio is a grand collection of models, trinkets, and collectibles, including a replica of a Terminator head made from the very mold used to create the robot heads from the film *Terminator 2*. One shelf holds a replica of the headpiece from the Staff of Ra that helped Indiana Jones find the Lost Ark of the Covenant. There's also a collection of prop replicas from the classic *Star Trek* series, including a communicator—complete with Spock's voice—and a Romulan phaser. "I use these all for inspiration in case I need to sculpt a character with a gun," the award-winning sculptor remarks.

MODEL STUDENT

Originally from Pomeroy, Wash., Bowen was a comic book reader as a child. "I was the kid who had the lemonade stand to try to make money to buy comics," he says. Not coming from a wealthy background, he didn't frequent a lot of movies as a child. Instead, he watched *Creature Features* and Ray Harryhausen—a master of stop action animation and special effects, including the classic film *Jason and the Argonauts*—pictures on TV whenever they aired.

Bowen initially wanted to be a comic book artist, but the severe competition in the field soured him to the point where he gave up art altogether. He still loves comics, however: his favorites today include everything from *Madman Comics* and *Sandman* to the Batman and Superman titles. "There are so many underground comics I also enjoy, that I can't even begin to start. My time is so limited these days that I really don't have time to pick anything up more than that, unless I'm working on a sculpture of it. I just love the medium in general. I could be making a heck of a lot more money working in designing toys and things like that. But I'm doing what I'm doing now just because I love being here."

He didn't get to his current stage without paying some dues, though. He airbrushed T-shirts at Marine World in the Oakland/Vallejo area in California, and drew caricatures for company parties. One day, a friend of his who was working on a line of wizard and dragon figures needed an extra pair of hands. He asked Bowen if he had ever sculpted.

"I have my grandmother to thank for my interest in sculpting," notes Bowen. "To keep me out of trouble, she would shove clay in front of me and I would make dinosaurs and things like that."

ALL PHOTOS ARE COURTESY OF DARK HORSE COMICS UNLESS OTHERWISE NOTED.

Bowen gives Frank Frazetta's Death Dealer three dimensions.

NATHAN LENZ/COURTESY OF BOWEN STUDIOS
DEATH DEALER™ & © FRANK FRAZETTA

Even though that was the extent of his sculpting experience, Bowen needed the work, so he said yes. After actually working on the figures, he found that he really enjoyed sculpting.

Later on, Bowen saw an ad in a magazine. A company called *Lunar Models* was looking for sculptors. "I thought of it as a way to sharpen my sculpting skills. Even though I wasn't any good, I knew I was going to get paid to learn."

He then worked his way into the shady world of garage kits. These are illegal, unlicensed models actually made in garages. People go through the whole process themselves: they make their own molds, order resin and silicone, and sell the final products. "They'll hire someone like me to sculpt a Morlock from *The Time Machine*, or something along those lines."

Bowen refined his sculpting skills with these less-than-high-profile projects. If he wasn't happy with a project, not very many people would see it; word-of-mouth is the main means of advertising. On the other hand, a very good model would earn a great word-of-mouth reputation and be seen by many. These garage kits have a huge following, among such devotees as Michael Jackson and movie producer Joel Silver.

When Bowen's work attracted a certain new follower, his career benefited from it highly. Dark Horse Publisher Mike Richardson walked into a comic book store and saw one of Bowen's garage kits. Completely impressed with the piece, Richardson eventually contacted Bowen to work on some Dark Horse projects.

"I did the Concrete model," Bowen recalls. "Then DC Comics heard about me, and at that time they were thinking about doing a Sandman statue."

DC had no high aspirations for the statue, and merely regarded it as a one-of-a-kind project. "They thought that if they sold 500 that they'd be doing great," adds Bowen. "They sold 1,200, [which happens to be] the lowest run of any figure that they did."

That Sandman statue now sells for around $600-$700, if you can find it at all. For his efforts on that piece, Bowen won the coveted Eisner Award for Best Comics-Related Item. His second Sandman sculpture, due out this fall, is based on P. Craig Russell's Arabian-like rendition of Morpheus from *Sandman* #50. It will be the first comics-related statue with a genuine Austrian crystal.

Bob Chapman from Graphitti Designs spotted Bowen with his work at a convention. Through this meeting, Bowen ended up doing the highly praised Doc Savage bust—a sculpture representing the head, shoulders and upper chest of the Man of Bronze. A cold-cast porcelain bust of The Shadow, which Bowen regards as one of his best works, will be out by the end of the year.

MOLDING A CAREER

Mostly known for his recent Dark Horse work, Bowen displays his sculptures proudly around his office. His impressive Alien, a model based on the creature from the movies, has an equally impressive story behind it. Up to that point, it was the most detailed, and hardest, piece he had sculpted. He worked on it day and night for over two weeks.

"I had kept a bottle of Visine™ in my office because of eyestrain," says Bowen. "I had completed the sculpture, and my wife and I were sitting down watching a movie." Bowen's eyes were still giving him trouble, so he ran to his office to grab the eye drops. The Visine™ and a bottle of Super Glue™ sat next to each other on the shelf. "I squirted my eye with the Super Glue™. I realized what I did, and wiped my eye to get what I could out and glued my fingers in my eye socket!" He finally managed to pry his fingers out of his eye and cut his eyelashes off with a Swiss Army knife. He then went to the emergency room at a local hospital where his eye was flushed and treated by a doctor. Fortunately,

no permanent damage was done.

Bowen's next model for Dark Horse was of the highly popular character The Mask, based on the Dark Horse comic. "That was a lot of fun to do. It wasn't morbid or dark. It was nice and comical."

His most recent project has him designing a second model based on *The Mask*, this time from the hit movie. The image bears an uncanny resemblance to Jim Carrey holding a large mallet while chasing an alarm clock. It should be out around October of this year.

After the initial Mask statue came the Predator. "On that one, I did an original design on the armor. Since Dark Horse publishes the comics and there's always different variations on it, they wanted one that was different from the films."

Due to its high popularity and rarity—only 1,000 were made—the model is often bootlegged. Bowen once made a living off of garage kits himself, and now bootleggers make their own garage kits from Bowen's original model. They cast a mold, make copies by the dozen, and sell them quite cheaply.

Bowen's rendition of King Kong remains one of his most famous pieces. He actually put out two versions, the first of which was a vinyl kit of Kong originally created for a private collector. "I sculpted it in about three days, so it's not that great of a sculpture," he notes. "Dark Horse had a King Kong license, so we figured, 'What the heck?' They ended up making 300 of those."

A more recent version has a far more interesting history. "At a convention [I attended], Ray Harryhausen was the guest," he recalls of his first meeting with the special effects wizard. "He was walking around and saw my work. I said, 'Hey, you are the person who totally inspired me.' I asked him if he would be interested in doing a piece, and he said, 'Well, I do have this thing laying around.' It turned out to be a model for a 20-foot bronze statue of King Kong that was going to be put up in Nuremberg, Germany. We made a cold-cast resin version and ended up producing 500 of those."

After this particular statue's distribution, the work started piling in, so Bowen formed Bowen Designs and began hiring people to help him. He presently hires employees based on their previous work and gives them any projects he thinks fits their individual styles.

"I've had the good fortune to be able to hire people whose work I enjoyed. I saw [sculptor] Clayburn Moore's work at the San Diego Comic Convention a few years back; he had some of his bronze work. I liked his style, so I hired him to work on the Nexus figure [for Dark Horse]."

Bowen has often worked with Moore in the past. "I did a little touch-up work on the hair of the Gambit figure, and a little work on the shoulders. But that's all Clay's work," he notes. He also hired Moore to do the *Cadillacs and Dinosaurs* piece of Hannah and the Saber-tooth for Kitchen Sink Press, which received rave reviews.

At the 1993 San Diego Comic Convention, Bowen's work knocked out Image's co-founder Jim Lee so much that Lee hired Bowen Designs to do a limited edition cold-cast porcelain statue of *WildC.A.T.s'* famed character, Grifter. Moore co-created the breathtaking figure. "One of the nice things about doing this kind of work is that I get to work with a lot of talented people. As long as the quality is there, I don't mind sharing the credit.

"I really thank my wife, Raquel 'Rocky' Bowen, who has been a very integral part of my business," he adds. "She was a very successful accountant in city and state government. I just got so busy that I was about to have a nervous breakdown. She quit her job and has become my business liaison. She even poses for me as monsters and other creatures. Not that she looks like a monster, mind you—I want to make

Above: Bowen jammed with creator Jeff Smith to create this Bone figure. Below right: Bowen's second Sandman statue is based on P. Craig Russell's version of Morpheus.

BONE ™ & © JEFF SMITH.

PHOTO COURTESY OF [illegible]

The Predator

Predator ™ & © Twentieth Century Fox.

sure I don't get a meat cleaver in my head—but I [have her] do that to get the wrinkles in the clothing and the form of the body. She wears at least seven different hats around here."

Bowen has had the opportunity to hire some of the sculptors from Stan Winston Studios—who are best known for their special effects work on such films as *Aliens*, *Predator*, *Batman Returns*, and both *Terminator* films—to work on his various projects. "The only reason these guys participated was because they loved the subject matter we were working on," Bowen says. "They also are fans of model kits. Normally, we couldn't afford [these sculptors] and they don't have the time anyway. So, they had to take time out of their schedules working on *Jurassic Park*, to work on whatever model each one of them was [doing]."

One of the more popular works that Bowen has done is his sculpture of Frankenstein's monster. In 1991, it was the number one comic book retail product for the month of December. It took another year for the sculpture to come out, though, because it was among the batch of model kits that Dark Horse suffered financially over, thanks to a manufacturer in Hong Kong who basically took the money and ran. Dark Horse had to eventually find another manufacturer and re-solicit all the orders.

FREEDOM OF SCULPTURE

Most people assume Bowen works exclusively for Dark Horse since he does so much work for the company, but he actually works non-exclusively. His work for DC this past year has him yet again nominated for an Eisner for two separate pieces: his depictions of Superman, and Death from the pages of *Sandman*. Superman, the highest-selling DC sculpture to date, was seen by keen-eyed viewers on recent episodes of *Seinfeld*, posed on a bookshelf. The Death figure follows Supes as the second highest-selling DC sculpture.

One of his favorite pieces is a statue of Batman peering off of a rooftop. "Originally, [artist] Dick Giordano had done all of the design work, and he did a beautiful job for it. The only problem was that it wasn't feasible as far as manufacturing. It would have retailed for around $400 to $500." Randy had been inspired by a Kelley Jones Batman story which ran in the comics, and did a design based on that. Unfortunately, someone had forgotten to change the credit for the design of the figure. Even though Giordano was credited for the work, it was really a Kelley Jones piece.

Another personal favorite was his Lobo figure. "DC needed it quickly; I had little red tape to go through from the brass. I just did what I wanted to. I think it's definitely the most dynamic piece I've done."

A number of new projects are under way for Bowen Designs. "I hired a very talented gentleman named Tony Cipriano to do a Spider-Man Christmas ornament." It's a small Spidey hanging upside down; when hung on a Christmas tree, it looks as though he is hanging by a spider web. "We're [Bowen Designs] also doing some Hulk versus Thing bookends, as well as Spider-Man vs. Venom bookends.

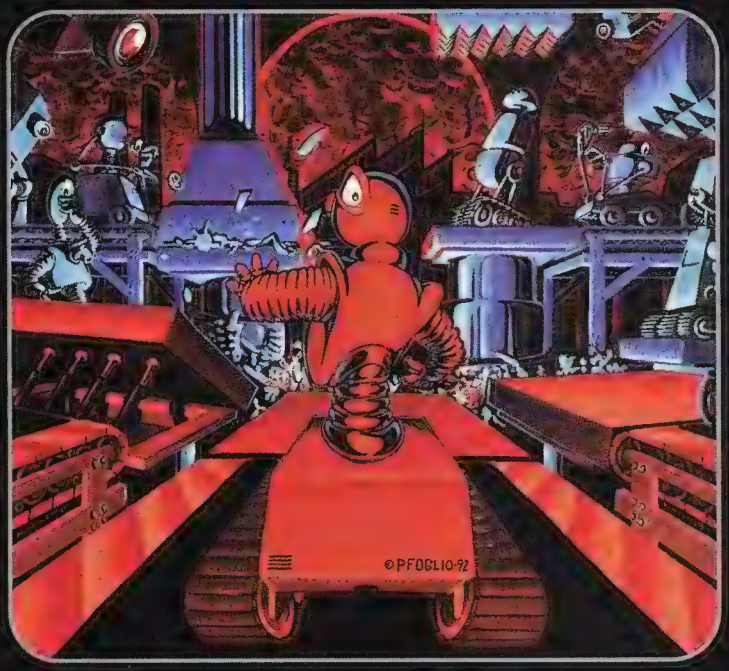
"That's the kind of direction that my business, Bowen Designs, is going in: doing all sorts of projects. Even into the high end of it—limited edition bronzes and things like that. Whenever possible, I do the sculpting myself, but a lot of times there're projects I don't have time to do.

"Every project is a collaborative effort. It's not quite like doing a film where you have hundreds of people, but you depend on at least 10 to 15 other people. And that's not even including the people painting them. There are hundreds of painters who do it all by hand. Sometimes I think people have this vision of me sitting around and painting 6,000 sculptures. I wish I had that much time."

One exciting project on Bowen's horizon involves various works based on paintings by Frank Frazetta. Around three years ago, just before Dark Horse hired him, Bowen came up with the idea of doing a Death Dealer sculpture just for himself. After he came to Dark Horse, he was able to hook up with Frazetta, and finally, after a couple of years of red tape, was able to meet the man himself. They worked together in designing the helmet of the Death Dealer. Bowen's highly detailed and visually stunning piece is going to be released in a limited edition sometime in 1995. "When I shipped the master copy to Frank for approval, it didn't survive the shipping process. I had to go back and spend another week re-sculpting areas that I had already sculpted once, to fix it up again."

Bowen's award-winning work, effort, and obvious love of the characters he works on have led him to be commissioned by Diamond Comics Distributors to create the company's Lifetime Achievement Award—designed by Carl Barks. The figure is a caricature of Barks himself, rendered as if he were one of the Disney ducks that made him famous: namely, Donald and Uncle Scrooge. Three different versions will be made. One will be the award itself, handed out by Diamond for lifetime achievement. The company will also put out a retail version for those who collect Barks's work, which will come in a collector's box and look slightly different, in order to tell it apart from the actual award. Finally, there is a limited edition of 10 figures for Diamond owner Steve Geppi and his friends. "I've got-

Frankenstein's Monster



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Wizards of the Coast

ROBO RALLY

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MODEL SHEET

THE VARIOUS STEPS TO A MODEL'S CREATION, BOWEN-STYLE.

■ A company (such as Dark Horse or DC Comics) or a person (such as Madman creator Mike Allred) approaches Bowen to develop a character statue. He'll talk it over with them to see what they have in mind. The look of the piece either starts with a sketch from Bowen himself, the creator, or the artist. Bowen then estimates what the retail value will be, and how much it would cost to manufacture the product.

■ As soon as the contract is signed, Bowen goes to work. He starts off with a wire armature as the base. He uses wood and wire to simulate the body until he can put a material called Super Sculpey™ over that. He then starts sculpting the character out of this bakeable form of hobby clay that you can get in art stores. Once baked—which can be done in a regular kitchen oven at 250 degrees—he sands the figure to work out any imperfections.

■ Once he gets the figure approved by the licenser or the creator, he sends it out to have the molds made. When the molds come back, he sends them out to get a prototype casting—a white, first version. Bowen paints this white copy, bringing it up for approval yet again. He makes any changes if needed.

■ The licenser signs an approval form. Bowen sends the painted master copy to the manufacturer for a price quote. At that time, alterations are made to keep it in line with the budget.

■ From that point, the sculpture goes into production. It takes about four to five months to produce the finished product, depending on whether it is produced domestically or overseas. If the company produces the piece overseas, it takes an additional month or two to ship it over, plus another month to ship it back to the States. Most, if not all, of the statues themselves, are made of cold-cast porcelain, as the days of the old vinyl kit seem to be passing us. A cold-cast piece is much more collectable, since there is a definitive version of it, as opposed to 20,000 different colored versions of, say, Frankenstein.

■ The figure is shipped to distributors, and then to your local friendly hobby/comic stores.

To produce the Madman statue, Bowen worked up a model (above) based on one of creator Mike Allred's drawings. Bowen then brought Allred into the studio to "tweak" the model (at left) before it went to production. The final finished version is cast, painted, and photographed for your viewing pleasure (below).

MADMAN ™ & © MICHAEL D. ALLRED.

ten the opportunity of a lifetime to work with Carl on this," Bowen admits. "He is one of the sweetest, most gracious people I've ever met. He's still a very sharp, very energetic man who is going on 94. It looks like we are going to spend some time together working on a Scrooge McDuck project next year.

"That is one of the most exciting things—getting to work with people I really respect, like Jeff Smith [creator of *Bone*]. Jeff is very much in the storytelling tradition of Barks, as he tells these wonderful quirky stories. Jeff and I jammed together on the Bone sculpture, so there is a lot of Jeff in the sculpture itself. That's what I'd really like to do; collaborate with the creators so that [each sculpture] is as close to their vision of what [the] character is, whether it's Bone or Grendel. [Grendel creator] Matt Wagner and I are going to be doing a Hunter Rose Grendel figure that's probably going to be out in early 1995. I'm not sure whether that is going to be through Dark Horse or an independent production yet.

"I'm doing some toy work for Kenner toys," he says. "I had to sign some nondisclosure contracts, but these toys will be out this Christmas, and they are genre-related. I'm also planning on doing some self-produced bronze work, some public domain characters from the history of comics."

What few people realize is that Bowen not only designs and sculpts these figures, but he is also instrumental in the manufacturing process as well. "When I was still working in-house for Dark Horse [mostly sculpting], one of the jobs I had to do was finding manufacturers for all of the model kits and pins and such," he recalls. "I recognized it was something I wanted to use myself—all of these manufacturing contacts that I had developed. I had a good reputation with the manufacturer, so I parlayed that into my own business. I've done manufacturing for everyone from Kitchen Sink to DC. I even did some bronze work for Diamond."

Not only does he do work for the "big boys," but he has also been known to do a project for famous individuals whose work he has enjoyed. He saw science fiction writer Harlan Ellison at the Diamond Distributors show in Atlanta, Ga. around a year ago, speaking about how comics had affected his life. Ellison told a touching story about the one point in his life where his only friend was a comic book that just happened to be an issue of the Golden Age *Green Lantern* he dug out of a garbage can. He sat down in the rain and read it. "One of these days when I get some time, and hopefully Harlan doesn't shoot me, I'm going to sculpt a Golden Age Green Lantern for him as a one-of-a-kind project," Bowen notes.

In the world of sculpting, Randy Bowen seems to have absolutely no competition. His style and individual creativity is exceeded only by his imagination and enthusiasm for the work. ☆

Dave Galvan is a freelance writer residing in Portland, Ore.

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the Drawing board

The showcase of comic book fan art.

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Special thanks to Dynamic Forces for their generous donation of autographed comic books. You guys are the goods!

GRAND PRIZE

SPIDER-MAN vs. DOC OCK & THE SCORPION
By Joachim Gmoser
Fort Erie, Ontario, Canada

Spider-Man, Doctor Octopus, Scorpion ™ & © Marvel Entertainment Group

CYBLADE
By Scott Blair
Toney, AL

Cyblade ™ & © Top Cow Productions Inc.

Madman ™ & © Mike Allred

RUNNER-UP

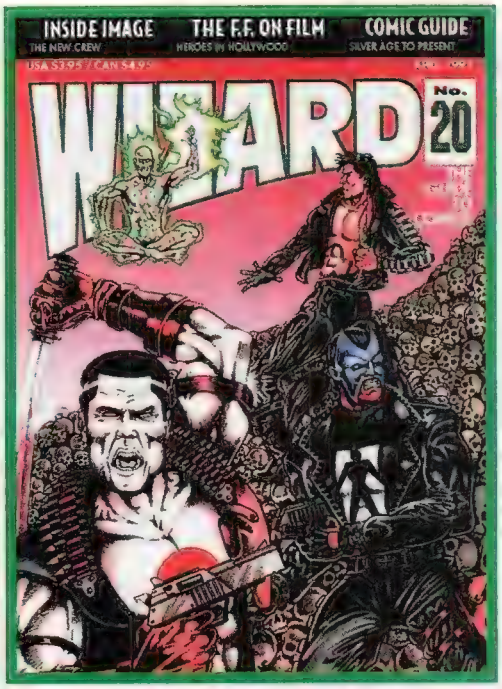
MADMAN
By Robert Nikolakakis
Montreal, Quebec, Canada

Aliens ™ & © Twentieth Century Fox Film Corp.

ALIEN
By Corey Mitchell & Ed Muren
Elgin, IL

Captain America ™ & © Marvel Entertainment Group

CAPTAIN AMERICA
By James Gibson
Somerset, KY



Bloodshot, Shadowman, Eternal Warrior & Master Darque ™ & © Voyager Communications Inc.

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By Ronald Rodriguez
Glenwood, NJ

Vampirella ™ & © Harris Publications Inc. Jughead ™ & © Archie Comics Publications Inc.

JUGHEAD MEETS VAMPIRELLA
By Bill O'Neill
Brooklyn, NY

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RUNNER-UP

SPOON
By Amoeba
Hawkesbury, Ontario, Canada

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THE SANDMAN
By F. Dean Sneed
Northglenn, CO

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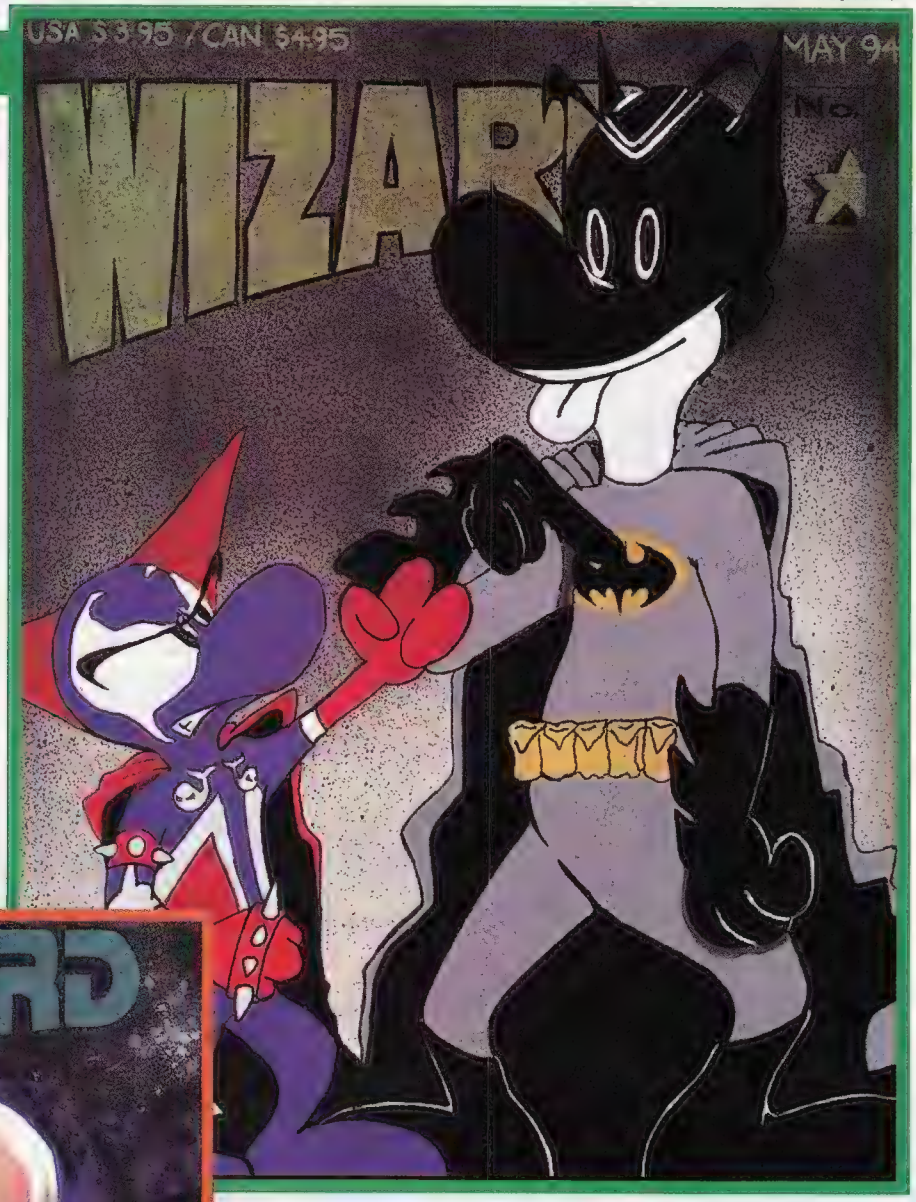
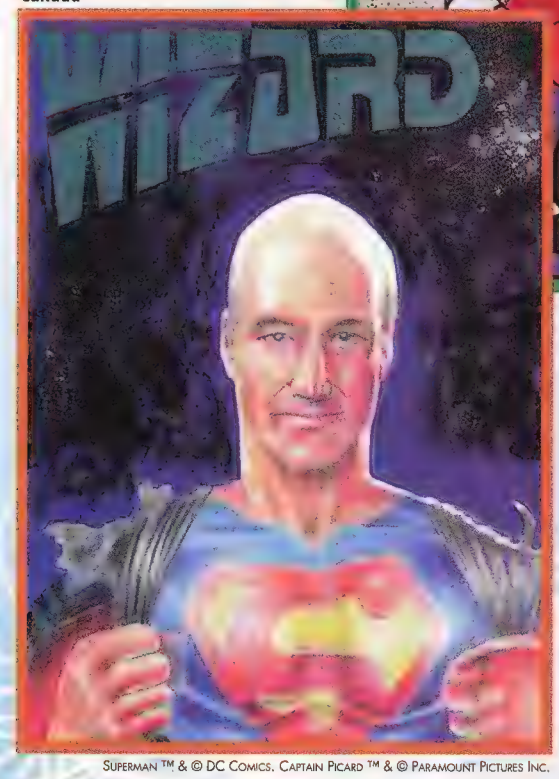
RUNNER-UP

PHONEY SPONE & SMILEY BATBONE
By Jags
Lenton Sands, Nottingham, United Kingdom



SUPERPICARD
By Anthony Leonati
Vancouver, British Columbia, Canada



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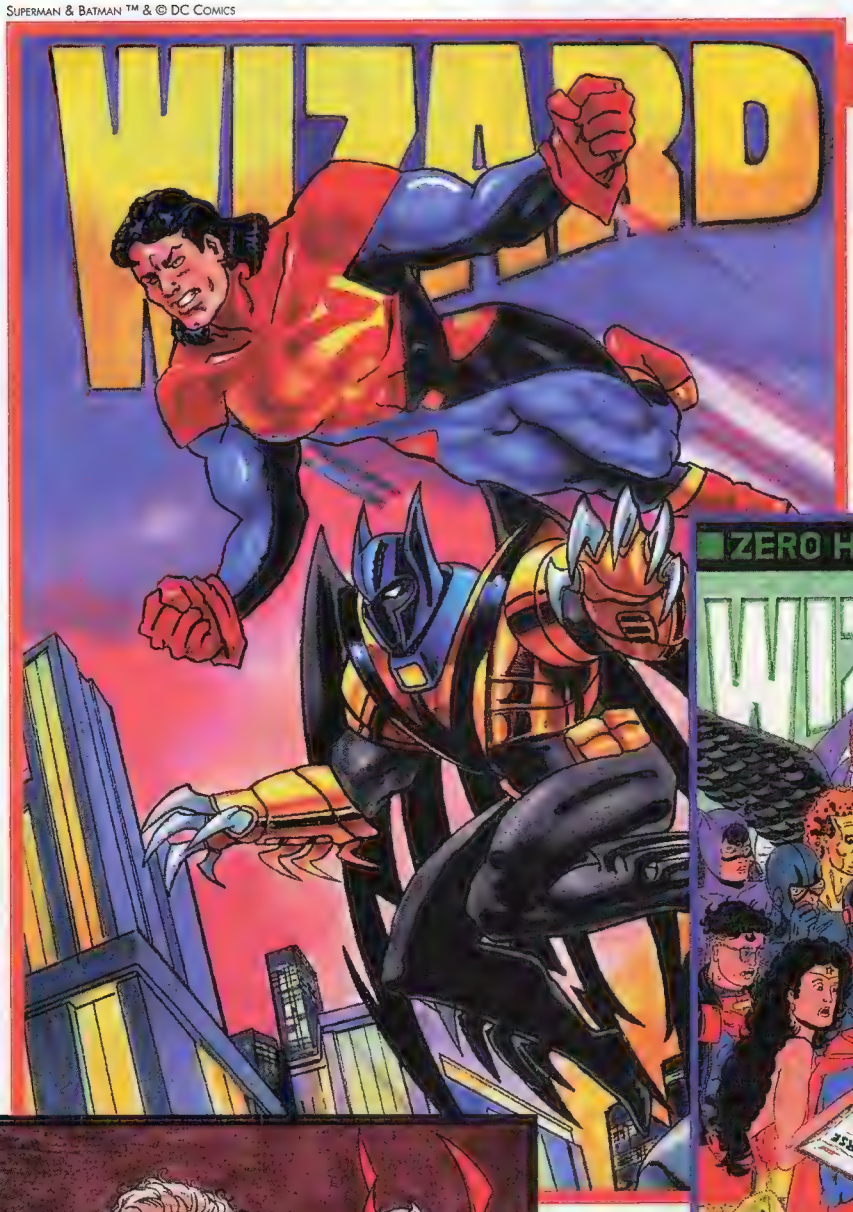
Batman ™ & © DC Comics. Judge Death ™ & © DC Comics and Fleetway Editions, Ltd.

BATMAN & JUDGE DEATH
By Tim Syswerpa
Middleville, MI

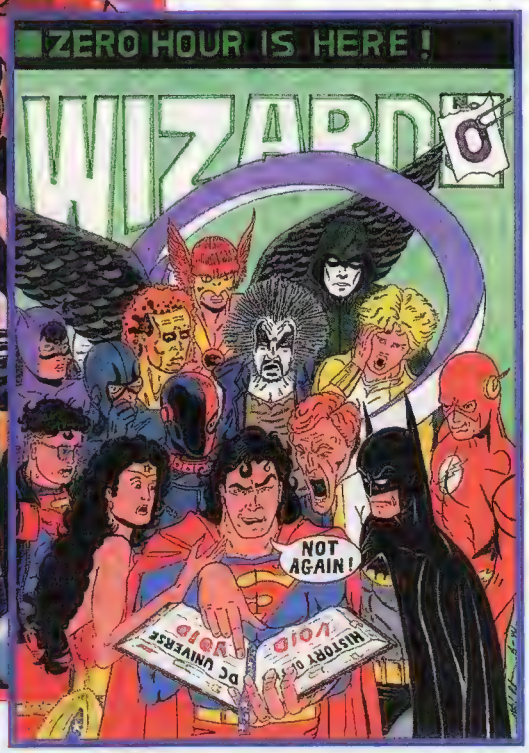
SUPERMAN & BATMAN ™ & © DC COMICS



RUNNER-UP

SUPERMAN & BATMAN
By Francisco J. Castro
Miami, FL

***DÉJÀ VU*, ALL OVER AGAIN**
By Chris Peterson
Irvine, CA



ALL CHARACTERS ™ & © DC COMICS

SPAWN
By Phillip Sohn
Goshen, NY

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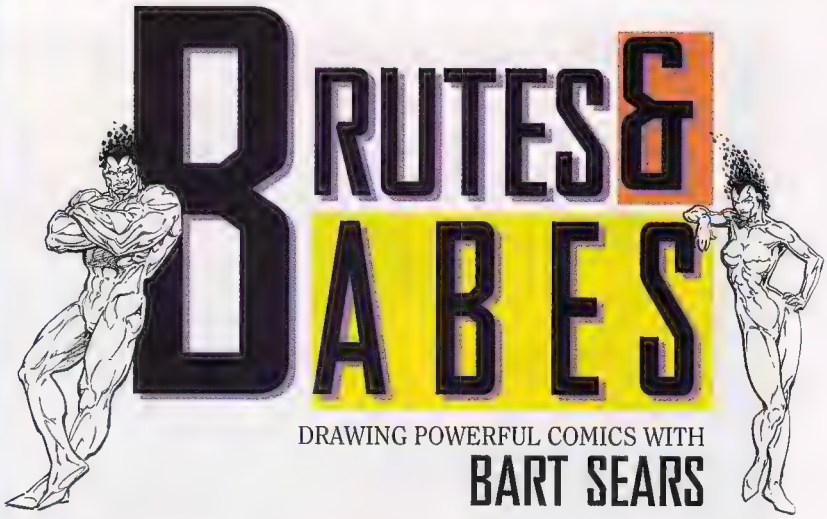
Entries for The Drawing Board should be sent to:
The Drawing Board
c/o Wizard Press
151 Wells Avenue
Congers, NY 10920-2064

Submissions can be on any form of unlined paper or posterboard, and can be in any medium (oils, crayon, line art, bloody finger, etc.). Neon inks will not print. Artwork must not be larger than 8" x 11-1/4". Do not fold, bend, or roll artwork. Mail flat to avoid damage. Please enclose your name and full address. All entries are nonreturnable and become property of Wizard Press. Employees of Wizard Press are the sole judges of the contests, and all decisions are final. Good luck!

Welcome to this month's edition of Brutes and Babes. Thanks again to everyone for sending in the Batman vs. Man-Bat contest entries. It took me a while to sort through them, because they were generally very well done. Great job, everyone. Get those pencils sharpened, because the next contest should be coming out soon! I'm busy at work as well, starting up my new comic book company entitled Ominous Press (can you say free plug? I thought you could), where you can see Brute and Babe star in their own monthly comic! I'm very excited about it, so if you haven't seen it yet, check it out (and if you can't find it, bug your local store to get it for you)! Anyway, here we go with this month's lesson. Let's take a trip back in time and go over some issues that I've addressed before. Then we'll try to group it all together so you can figure it out. OK? Let's go!



ANATOMY 101

SECTION 1:

My trusty pocket dictionary has three definitions for "anatomy:" (1) a branch of science dealing with the structure of organisms; (2) structural makeup, especially of an organism or any of its parts; and (3) a separating into parts for detailed study. Gotta love Webster! Basically, what all of that says is that anatomy consists of the parts of an organism (a person, for example), and how these parts look in relation to other parts. This makes anatomy essential for drawing comics. After all, heroes and villains make up the major components of any comic story, and most heroes and villains have—you guessed it—anatomy. The art of anatomy remains one of the hardest things to learn how to draw correctly. All of the round muscles and straight bones, and their different sizes and shapes (not to mention the fact that the shapes differ from person to person), just add to the challenge of anatomy. But once you've learned how to draw the basic anatomy of people, you can make up all sorts of weird creatures and characters, and design a realistic anatomy for each of them. We'll deal with these useful skills over the next couple of columns.

SECTION 2:

One important and heartily recommended exercise in learning the art of anatomy is life drawing. Since life drawing essentially means drawing from real life, no matter where you are, you can (and should) draw the things around you. Try to make the things you draw appear like the things you're looking at. Or, to put it simply, draw what you see (you can quote me on that bit of advice). My studio people tried to do this with the picture at the right. They drew this picture by simply looking at a photo from a muscle magazine. It doesn't matter if the only things around you are "boring," or if they are inanimate objects or living creatures. Whenever you're drawing, you're practicing too, and that's what counts. Also, drawing things around you, and seeing how they relate to each other, helps you to visualize how objects relate, and deal with proportion (which I'll talk about in a minute). You can use these lessons when you take ideas that come straight from your head, and draw them on the page. Now, let's talk about...

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PROPORTION

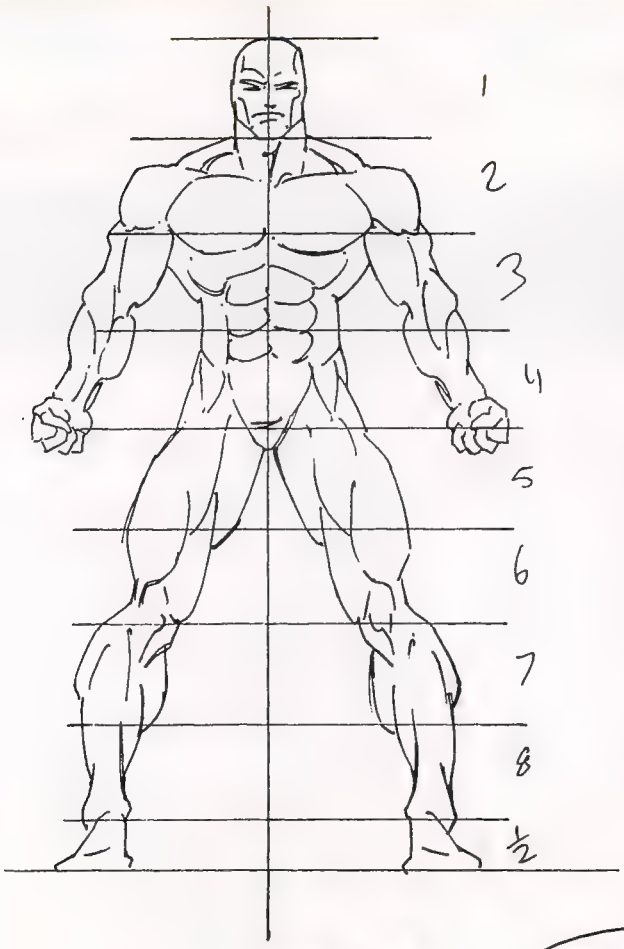
SECTION 3:

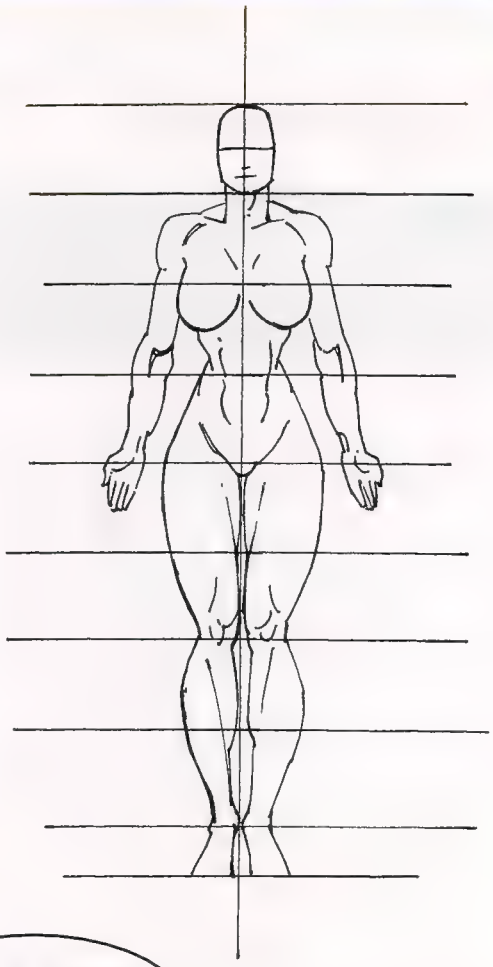
Below are basic drawings of two figures: one male and one female (in case you couldn't figure that out). Both are drawn to be eight and one-half heads in height. Some artists use different standards; this is a standard that I've worked on, use, and like for basic figure drawing. It's easy to figure out what a "head" of length is: the length from the top of the figure's head to the chin. Once you've determined what the length of the head will be, you can map out the rest of the proportions of the figure, depending on whether the figure is male or female.

Now the rest is up to you...study and measure the proportions of these figures (you can use the method[s] outlined in Section 7). Don't turn up your nose at this stuff. Proportion is everything! I could give you a list of specific numerical proportions—I've worked them out for myself—but it will help you develop your own style if you work this out for yourself. Instead, what I will do is give you a quick list of some common measurements that you'll need in order to work out your own system:

a. length of neck from chin to collarbone
b. width of shoulders
c. width of chest
d. width of waist
e. width of hips
f. length of upper arm
g. length of lower arm
h. length of upper leg
i. length of lower leg
etc.

That should at least get you started. Complete the list, with the measurements of the other body parts, as best you can, and use it as a guide to help your drawings look more realistic and believable.

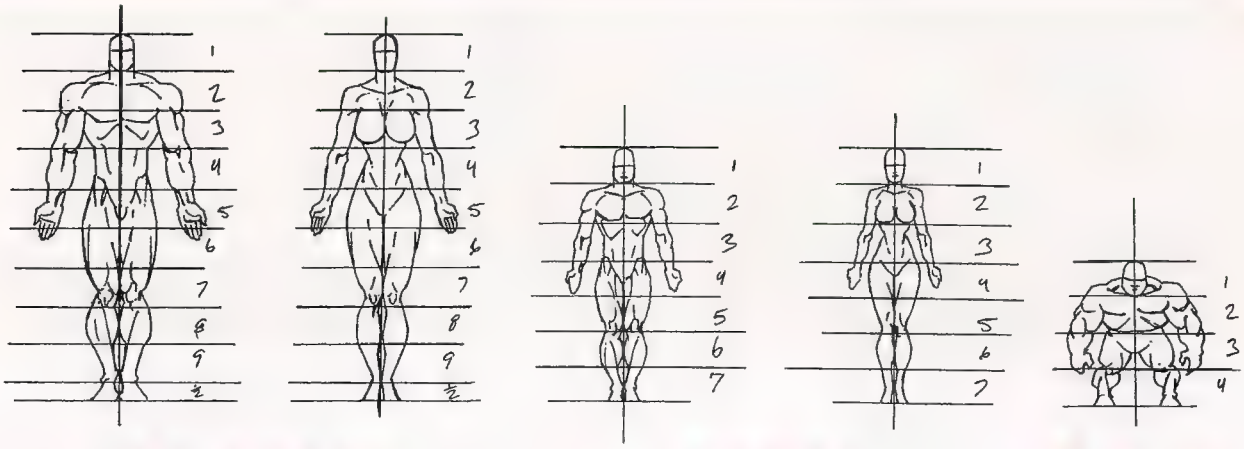




SECTION 4:

Once you have a standard figure all set up and ready to roll, you can get down to altering the figure to suit your needs. The following figures are set up to have significantly different proportions, depending on the design of the character (and more importantly, the size of his or her head).

Here we have examples of nine and one-half-head, seven-head, and four-head figures; get out your trusty measuring devices and knock yourselves out. See what similarities and differences these figures have.



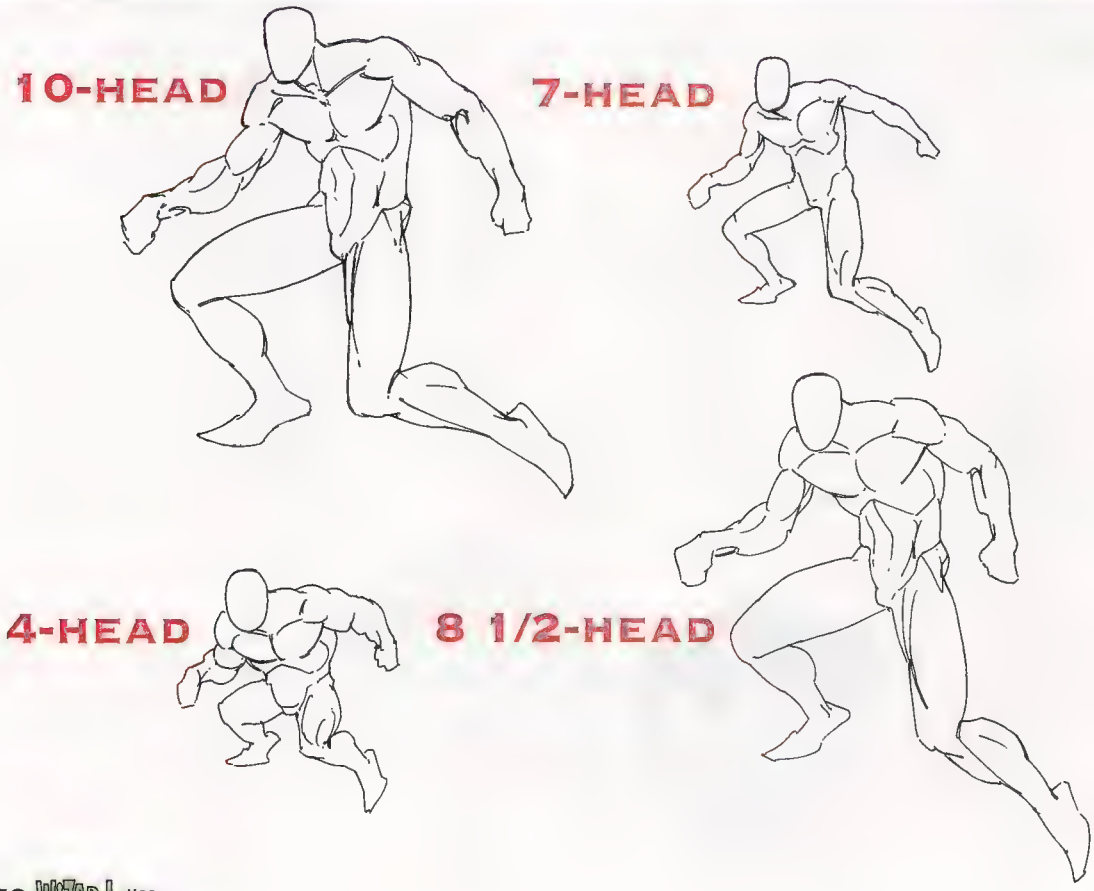
9 1/2-HEAD

7-HEAD

4-HEAD

SECTION 5:

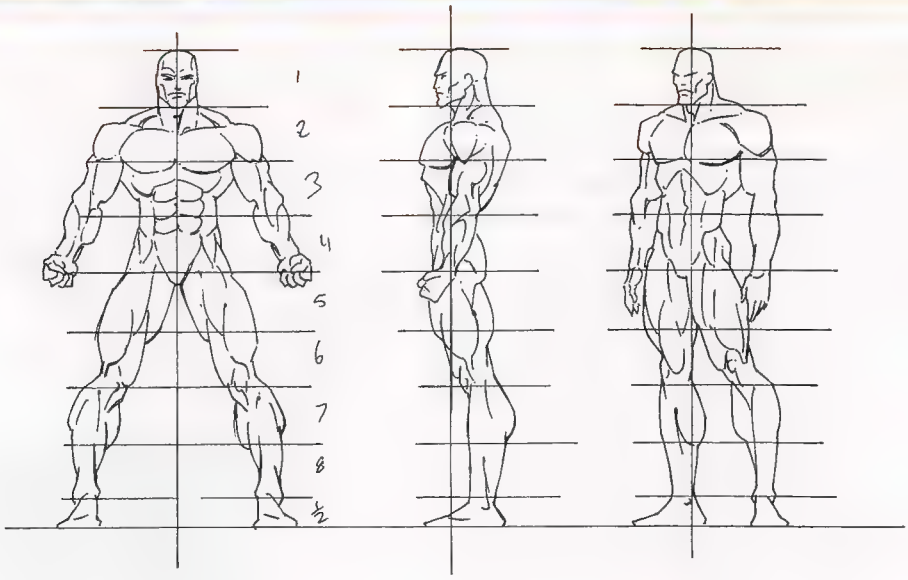
Through studying anatomy and proportion, you should learn to keep the proportions of each character the same, regardless of the pose the character adopts. Don't inflate or shrink his or her head (he or she won't like that!), or make the character's arms and legs change length as your story moves along. Keeping people consistent allows the reader to follow the story without stopping to ask what happened to the character's body between frames.



SECTION 6:

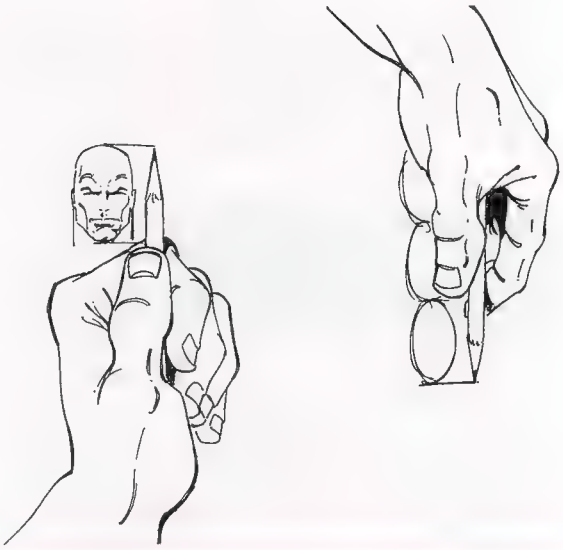
The figures below show you the front, side, and three-quarters views of the same figure. One of the first things that you should notice is that none of these drawings look the same, and they shouldn't. You simply can't see some of the same parts of the body (or anatomy!) from the side as you can from the front, and the ones you can still see don't look the same. The three-quarters perspective lets you see even more intricate front and side views. What you're looking at is depth, which relies heavily on the parts of a figure and each one's form in space. "Form in space" is the three-dimensional structure of a part (like a muscle), meaning the part's length, width, and height, as well as the shape it takes when viewed from any angle. A muscle might look like a circle if viewed down its length, like an oval from a different angle, and possibly like a rectangle or triangle when viewed from another different angle. All of these relationships make up the form in space of a figure, and its parts (anatomy!). Form in space adds weight to an object, making it look like it actually takes up space, rather than being a flat creation.

You really need to familiarize yourself with this way of viewing a figure before you can go on to approach the same figure in motion or in radical poses. Don't worry about all that stuff just yet. Just work through these lessons until you can do it in your sleep (just like me).



SECTION 7:

There are several ways to measure out the heads to get the proportion of a figure right. The most accurate way is to use dividers so you can get it right every time. If you left your divider with your other sketchbook, though, you can always use your pencil (if you forget your pencil, you're out of luck!). Place the tip of your lead at the top of the figure's head, and place your thumb on the pencil, with the tip of your thumb by his or her chin. Then take the pencil and flip it over, keeping your thumb at the same place on the pencil. Place your thumb at the bottom of the figure's chin again, and press the tip of the pencil down, making a mark. You've just put down the second head length, and you can repeat this to get as many as you need. Simple, right?



CONCLUSION:

That's it for this month, folks. Practice your proportions for next time. Then we can go over muscle and mass. That way, you'll have all of your perfectly proportioned skeletal outlines of figures, and you can just slap the muscles on over what you've got. Sound good?

Thanks to all of the fine people who sent in things for me to look at. I'm always amazed at the quality of the drawings that I receive. I won't keep you any longer; you've all got some drawing to do!!! So, 'til next time, keep drawing!

Dear Brute & Babe

Here's some questions I received from people who sent in their Batman vs. Man-Bat contest entries.

Grant Whittaker, Roanoke, VA

These two pages took about 30 hours to complete; is this too long? (It seems that an entire book's worth can be cranked out by a pro in that amount of time.)

You're right, Grant, that is a little long for two pages (I'm trying to get my pace down to under 40 hours—just kidding!). Really, though, a good guideline for the pace you should be going at to really make a living out of working on comics is a page a day, or about eight or 10 hours a page. This can vary greatly depending on the quality of the art and how familiar the artist is with a specific style or the material that is being drawn. This rate merely works as a rough average. Remember that the field of comics is a fast-paced form of art. The faster the artist is and the more quality he or she produces, the higher the pay the artist receives. Simple logic: If you can crank out two books in the time it takes most people to crank out one, and the quality doesn't suffer all that much, you can make twice the money. If your quality stays high, you will (or should) get the better jobs in comics, which means more money. This sometimes means there is a rough trade-off, but that's the way the business works! Thanks, Grant!

Eric Dean Freese, Clarence, IA

Perhaps you could address the relationships among the jobs of the various artists that work on a comic.

This wasn't all of Eric's letter, but this was the part that I felt I could best address here. The basic jobs that the comic industry offers, from the beginning of a book until it goes to press, are writer, editor, penciler, inker, colorist, and letterer, in that order (usually). Now for the specifics.

A writer can either write plots or a full script. A full script would describe not only what is going on in the panels, but what everybody is saying in each panel as well. A plot writer would describe the specifics of what is going on in each panel, and the script would be written later, usually after the pencilling is completed.

An editor's job is to check the material which the writer has set up so that there are no errors, either in the action or in the way that people talk. The editor makes sure that the writing fits into the comic seamlessly with what has been done already and what will happen. He also oversees all other aspects of a comic book's production, right up until the point that it hits the shelves.

There are many varieties of pencilers. A breakdown penciler would set up very basic descriptions of the pages, either full-size or smaller, called thumbnails, which would include the panel layouts as well as the poses of all the figures, but limited backgrounds and details. A rough penciler would flesh the page out, making everything work, including the background and all of the details, but not tightly and probably with no black areas indicated. These pencils would then either be turned over to an inker for finishes (see below) or, in rare cases, handed over to another penciler.

These variations are not cast in stone, however. Most of the time, the same penciler will do all three of these jobs—breakdown penciling, rough penciling, and finished penciling. Most pencilers have a series of steps that they are comfortable using. Also, the final product of a penciler varies from rough to finished. In other words, the finished pencils from a penciler might look finished, or they might look kind of rough, though they could still be considered finished pencils.

Inkers come in two varieties. The most basic type of inking is when an inker takes the finished pencils from the penciler and inks over the original pencils. A finish inker would ink over the roughs of a penciler. This often occurs when the same person is both pencilling and inking a piece. It also might occur if the penciler just does breakdowns.

The colorist then takes over the essentially black-and-white creation of the inker. Although there are as many techniques for coloring as there are colorists these days, basically, a colorist takes the black and white and fills in all of the white with color (preferably color that makes sense). Flat color occurs when everything in an area is the same shade of one color, which makes the area look flat. More difficult coloring involves setting up different shades within areas, or fading one color into another, which provides a sense of depth and texture. These days, this type of coloring is done mostly with computers.

The final job is held by the letterer. The letterer puts in the script—composed mostly of the dialogue and captions—that accompanies the panels, as well as any sound effects. The letterer usually works right on the original artwork, with a variety of pens and India ink, but these days some letterers can also do the job on a computer. Originally considered a rather bland and boring process, lettering has turned quickly into an art form of its own, requiring great patience and extraordinary layout and design skills.

There you go, the comic industry in a nutshell! Now, Eric, try to figure out which of these jobs you want!

John Ruiz, Winder, GA

On page one, panel three of the Batman/Man-Bat script, you have Batman "throwing" his Batarang. The new Batman "launches" his from his gloves. The question is, if this would have been an actual job, should the penciler follow the script/plot or correct it?

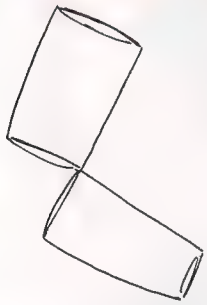
This is a really interesting question, John. If this were in a real-life situation, the editor would have caught the mistake made by the writer and corrected it before the penciler even got hold of the plot. However, as we all know, errors occur in real-life situations (even in the comic industry), and something like this just might slip by. In this case, assuming the penciler notices the error, a call should be made to the editor or the writer and the error should be worked out before the penciler even places the lead on the paper. This is the quickest way to fix the problem. It also saves the penciler from any responsibility if the writer and editor actually wanted Batman to "throw" his Batarang. Pencilers don't always know what their writers are planning, so a phone call is all it takes to clear up an error like this. Great question, John!

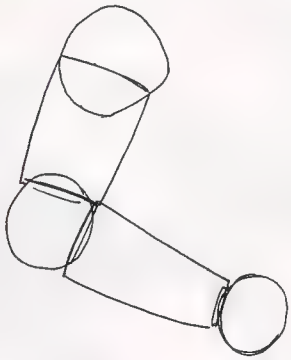
Oh well, that's all the space we have for questions this week; keep sending them in, and I'll keep answering them! Hope I've helped at least these three people out!

Little BRUTES & BABES

Hello again, petite pencilers! Welcome back to this month's installment of Little Brutes and Babes, where you can solve all of your drawing worries (well, maybe not *all* of them). I'd like to thank you all for your submissions to the Batman vs. Man-Bat contest, which I went over last month. I was happy to see that you are all working on the things that I've been teaching you, and so I think I'll jump right in to some serious stuff with this lesson!

CONSTRUCTION





SECTION 1:

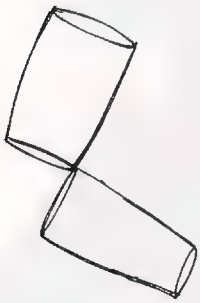
The first step in drawing part of a figure, whether it's an arm or a leg, is to draw the two shapes shown above. These cylinders show the underlying structure of the arm or leg.

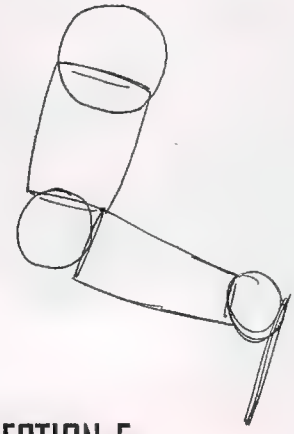
SECTION 2:

Make circles outlining the ends of the cylinders that you drew in Section 1. These circles occur at the points where the joints in the arm occur. We'll make this look more like an arm in the next step.

SECTION 3:

Now, clean up the outlines that you made in the first two steps by strengthening some lines and erasing others. Look at the drawing of what I've done, and see what I did to each line. Work on how to pick which lines need to be made darker or lighter to make the arm look real, and you've got great arms!





SECTION 4:

Now for the leg. Draw two more cylinders like you did in Section 1, and set them up at the same angle. Now we have the base for the leg of a figure.

SECTION 5:

Taking the two cylinders from Section 4, draw two circles at the places on the cylinders that correspond to the shoulder and elbow. Draw a ring where the figure's foot would appear. This gives you the base outline for the leg.

SECTION 6:

Now you need to clean up the lines, just like you did for the arm. The only difference is that the leg has a different set of lines that must be darkened and lightened. By picking the right lines, you can really make your figures come alive and make them work for you. Good luck!

CONCLUSION:

Well, I hope that these tips help you to figure out how to draw some of the more active parts of the body: the arms and the legs. By putting these shapes together in different positions, you can really begin to make your figures look alive. But for now, just work on getting the basics down.

Again, thanks for the contest entries; they were a joy to look through. Until next time, keep drawing!!!

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SUBMISSIONS CAN BE ON ANY FORM OF UNLINED PAPER OR POSTERBOARD. ARTWORK MUST NOT BE LARGER THAN 8" X 11-1/4", AND MUST BE PENCILLED LINE-ART *ONLY*. DO NOT FOLD, BEND, OR ROLL ARTWORK. MAIL FLAT TO AVOID DAMAGE. ALL ENTRIES ARE NONRETURNABLE AND BECOME PROPERTY OF WIZARD PRESS.

FILL OUT THE COUPON HERE, GINGERLY ATTACH IT TO THE BACK OF YOUR ARTWORK, STUFF EVERYTHING IN AN ENVELOPE, STICK A STAMP ON IT AND SHIP THE WHOLE THING OFF TO:

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Legal Stuff

No purchase necessary. Contest is open to anyone except employees of Wizard Press and WildStorm Productions, their immediate families, and Jim Lee's older brother Stan, and younger brother Jae. Print your name, age, address, city, state, zip code and your telephone number with area code on the official entry form, or a three-by-five-inch index card, and attach the form or card to the back of your artwork. Enter as many times as you like. Mail each entry to WildStorm Art Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prize will be awarded in the name of the contest winners and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. What the hell is edible underwear made of? **All entries must be received at contest headquarters by November 28, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The staff of *Wizard* will select the candidates for prize winners from all entries received on the basis of art quality and originality, and the five best ones will be picked by the WildStorm staff. For the names of the winners, check out the WildStorm set, or just keep watching *Wizard*!

CUT & PRINT

SPIDER-MAN™ & © MARVEL ENTERTAINMENT GROUP

The comic insider's guide to Hollywood.

BY DAVE GALVAN

"You ask how I'm doing, huh? Mmm. Let's see, I'm getting a little looney, Aunt May is dying for the umpteenth time, my clone just showed up, and my movie is going nowhere. Oh yeah, I'm fine."

SPIDEY FILM CAUGHT IN WEB

For those of you who thought that *Spider-Man* was James Cameron's next film, it looks like that just might not be the case. In addition to purported money problems, lawsuits are flying around at the troubled Carolco Pictures. The problems started in 1989 when Marvel made a deal with 21st Century Pictures (which produced *Captain America*) for the rights to Spidey. During hard financial times, 21st Century struck a deal with Viacom for the TV broadcast rights. They also signed feature rights to Carolco, with Columbia/TriStar getting the home video rights.

Now, 21st Century, which sees a large bucket of cash for itself, is battling over the validity of that agreement. Also, former 21st Century head Menachem Golan (who produced the *Superman IV*, *Masters of the Universe*, and *Captain America* films) is now fighting to get a producer credit for the film when it gets made. Carolco also filed suit against Viacom and Columbia/TriStar to obtain the video and television rights. Viacom, in turn, filed suit against Carolco and 21st Century, claiming that an earlier agreement with 21st Century not only gave it the rights for television, but also the right of first refusal on a feature film. Adding to the fray, MGM threatened a lawsuit claiming that they have a previous agreement with Marvel Entertainment to produce the Spider-Man movie.

Cameron's next film, contractually, must be *Spider-Man*, unless a court decides that Carolco doesn't own the rights after all. Cameron has publicly stated that his Spider-Man will be dark and brooding, like Tim Burton's *Batman* (original, huh?). A source close to Cameron has confirmed to me that he is pushing to get Arnold Schwarzenegger to play Dr. Octopus. Cameron is also looking at the possibility of, a few years down the road, making a live-action Wolverine film.

FILM

New Line Cinema has announced that it will be producing a fourth *Teenage Mutant Ninja Turtles* film. In the recent deal inked out with Surge Licensing, the agent for the Turtles, New Line will produce the film with its in-house production unit and, for the first time, receive a share of the merchandising revenue. The deal also gives New Line the rights to produce further sequels if it decides to do more.

A note to *Who* fans: contrary to what you might be reading elsewhere, Harlan Ellison is not writing *Dr. Who* for Amblin.

I recently had the pleasure of viewing

some of the new production designs for *Batman Forever*. Expect new designs for the Batman costume (allowing him to turn his head). Robin will wear a revamped Tim Drake costume, although it will be Dick Grayson inside. The Batcave will again get a facelift, as will the Batmobile, which will be smaller than the previous two films. There is a new Batwing, which hangs upside down in the Batcave until needed, and then drops through a tunnel and comes out the side of a mountain. The Riddler wears a costume reminiscent of the Frank Gorshin model in the '60s TV series—green tights with black question marks—as well as a green business suit with question marks. Jim Carrey will be wearing prosthetic make-up of some kind as The Riddler. Principal photography begins in mid-September, with

Hey, Bats, how do you like the new title, *Batman Forever*? Oookay.

a June '95 release. Filming will be on location in New York City, Long Beach, Calif., and Los Angeles, Calif.

David Koepp, who adapted *Jurassic Park* and more recently *The Shadow* for the screen, will earn a cool $1 million to rewrite Paramount's *Mission: Impossible*. The film, slated for release in the summer of '95, will star Tom Cruise and be directed by Brian DePalma.

TELEVISON

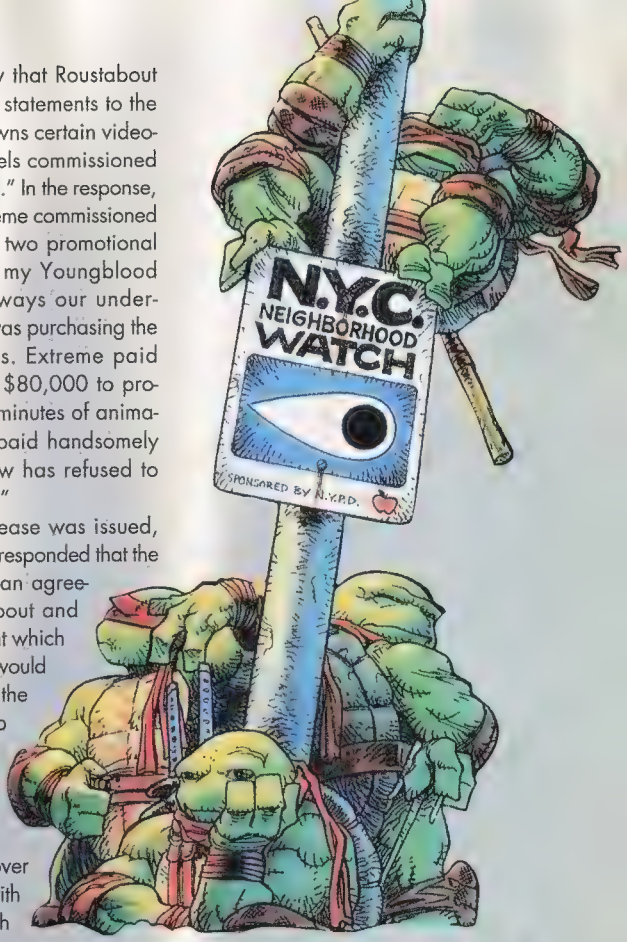
The legal troubles between Rob Liefeld's Extreme Studios and Roustabout, the former animation company that was supposed to produce the Youngblood animated series, have reached a boiling point. On July 18, Extreme issued a press release which reads in part, "Extreme Studios learned yesterday that Roustabout Productions has issued statements to the press claiming that it owns certain videotapes and animation cels commissioned and paid for by Extreme." In the response, Rob Liefeld states, "Extreme commissioned Roustabout to prepare two promotional videotapes based on my Youngblood characters. It was always our understanding that Extreme was purchasing the master tapes and cels. Extreme paid Roustabout more than $80,000 to produce a total of 3 1/2 minutes of animation. Roustabout was paid handsomely for their work, but now has refused to turn over any material."

After that press release was issued, members of Roustabout responded that the press release violated an agreement between Roustabout and Extreme—an agreement which stipulated that no sides would issue press releases on the situation, to help keep tempers from flaring.

Roustabout members were angry about what they saw as Liefeld stepping all over them. They countered with a press release which reads in part, "Extreme suckered us into producing the *Youngblood* videos, basically at cost, by promising that Roustabout and Extreme would be partners in a *Youngblood* TV series. When the CBS series deal fell through, Liefeld claimed, and still claims, that the partnership never existed. That is untrue, and it contradicts Extreme's own press release announcing the union."

On Thursday, August 4, Roustabout took the offensive and filed a lawsuit against Extreme. The 14-count suit includes breach of contract, fraud, constructive fraud, and three counts of unfair competition. Extreme further raised Roustabout's ire, by showing animation done by Roustabout at the Image booth during the recent San Diego Comic Con, yet cutting the Roustabout credit at the end of the piece.

Roustabout has hired the lawyers of Rohde & Vistoroff, who represented the late Jack Kirby when he sued Marvel Comics during the '80s for the return of his original artwork, to represent it. As Marvel did in the Kirby case, both sides seem willing to settle out of court. In the meantime, Liefeld is looking for an animation studio to produce the *Youngblood* cartoon, whose release has now been pushed back to the fall of '95.



"Good new,s guys, I see a new movie up ahead! " The plot? Maybe they get to be some little kid's pet turtles who get squashed by a car, and Splinter is caught in a rat trap...

The Marvel Action Hour, starring The Fantastic Four and Iron Man, has 13 episodes ready for weekly syndication. An all-star cast of cartoon voice veterans has been assembled, including Brian Austin Green of *Beverly Hills 90210* as the Human Torch. Green has composed a special rap tune which he will perform in an episode. Chuck McCann, who has appeared on such TV shows as *Empty Nest* and *St. Elsewhere*, as well as providing the voice of Duke on *G.I. Joe*, will be voicing The Thing. Green Jelly has written a rap number called "It's Clobberin' Time!" which Chuck will perform on the show. Beau Weaver, who voiced Superman on his most recent animated series, and narrated *The New Adventures of Mighty Mouse*, has been cast as Reed Richards. Off-Broadway actress Lori Alan will speak for Sue Richards. Neil Ross, who has had an eclectic career ranging from such movies as *The Firm* and *Batman* to TV's *Roseanne* and *Blossom*, will play Dr. Doom; British actor Robin Sachs will voice The Silver Surfer. Dick Clark and Gary Owens will also lend their voice talents.

For *Iron Man*, Robert Hays, best

Teenage Mutant Ninja Turtles ™ & © Mirage Studios. Batman ™ & © DC Comics.

known for his work in *Airplane!* as well as the title role in the *Starman* TV series, will be the voice of Iron Man. Dorian Harewood from *The Trials of Rosie O'Neill* (as well as the occasional voice of Splinter on *Teenage Mutant Ninja Turtles*) will be War Machine. John Reilly, star of ABC's *General Hospital*, will lend his voice to Hawkeye, Katherine Moffat will be talking for the Scarlet Witch, and Casey DeFranco will be Spider-Woman. James Warwick will be talking for Century, Jim Cummings will talk for Modok, and Ed Gilbert will voice The Mandarin. Van Cliburn will perform in one episode and Sarah Douglas from *Superman II* will also have an appearance.

The show has been pulled through the ringer for several months, with rumors of cancellation running amok. The producer, Glen Hill, was recently fired due to disagreements with executives, and it appears that Cuckoo's Nest Studios, which has a reputation for producing poor-quality material, will do the overseas animation for *The Fantastic Four*. Rainbow Animation will be handling *Iron Man*. Marvel is promising 3-D, computerized effects for the show: a 3-D Silver Surfer for the *FF*, and 3-D model effects for Iron Man's armoring-up sequences. Marvel Entertainment's Stan Lee will serve as on-screen host of the show, as well as the narrator, something which he reportedly wanted to do with *X-Men* but was denied.

The story titles for the FF are the two-part "The Origin of the Fantastic Four" (both episodes guest star Dick Clark, and feature both The Puppet Master and Alicia Masters), "The Incursion of the Skrull," "Now Comes the Sub-Mariner," the two-part "The Silver Surfer and the Coming of Galactus," "Super Skrull," the three-part "The Mask of Doom," "The Return of the Silver Surfer," "The Mole Man," and "Behold The Negative Zone" (featuring Annihilus).

For *Iron Man* (where all episodes feature Mandarin as the main villain): "And the Sea Shall Give Up its Dead," "Rejoice! I Am Ultimo Thy Deliverer," "Data In—Chaos Out," "Silence My Companion, Death My Destination" (featuring Spider-Woman, and music by Van Cliburn), "The Grim Reaper Wears a Teflon Coat," "Iron Man to the Second Power: Part One" (featuring Modok), "Iron Man to the Second Power: Part Two" (with Spider-Woman and Scarlet Witch), "The Defection of Hawkeye," "The Origin of the Mandarin," the two-part "The Origin of Iron Man," "Enemy Without, Enemy Within," and "The Wedding of Iron Man."

The Punisher project, which I broke the news about in issue #36, is still in the pitch-

From the *Marvel Action Hour*, comes the *Fantastic Four*. From top: Reed "Mr. Fantastic" Richards, Sue "Invisible Woman" Richards, Johnny "Human Torch" Storm, and Ben "The Thing" Grimm.

Fantastic Four ™ & © Marvel Entertainment Group

ing stage. However, I have learned that Paramount is interested, and is looking at it as possibly a one-hour show on the new Paramount TV network. The rights are still tied up with Marvel and what's left of New World Pictures. Marvel is interested in listening to the idea, but its focus these days is on pushing big-budgeted movies with big-named producers and directors that never seem to get off the ground.

TMNT co-creator Kevin Eastman is busy these days; he's signed on with Sony Wonder to co-produce "Underwhere," his original special for children. This ninety-minute adventure show, which will feature both live action and animation, will be aired on the ABC network. Serving as Sony Wonder's creative consultant, Eastman will develop other programs for the company.

Fans of *Forever Knight*, which stars a 13th Century crime-fighting vampire played by Geraint Wyn Davies, will rejoice when it returns to TV in syndication the weekend of September 17-18. The series, which started years ago as a Rick Springfield vehicle, eventually ended up as part of the "Crime-Time after Prime-Time" series that was syndicated on most CBS stations. ☆

Dave Galvan is a Portland, Ore.-based freelance writer who specializes in the entertainment industry.

VOYAGE OF NO RETURN

Star Trek: Voyager will be one of the flagship programs of the new Paramount network, set to take off during January 1995. *Voyager* is set in the same time frame as *Next Generation* and *Deep Space Nine*. The show tells the tale of The Voyager, the newest Starfleet ship and the most technologically advanced. Capable of warp ten, it is smaller, sleeker, has a crew of two hundred, and does not have families onboard.

In the *Next Generation* episode entitled "Preemptive Strike" we were introduced to the Marquis. The Marquis, a group of former Starfleet members who believe that the treaties made with the Cardassians are unfair, have organized a terrorist squad in order to protect themselves from what they see as Cardassian aggression. Ironically, in this particular episode, Michelle Forbes returned as Ensign Ro, and ended up joining the Marquis at the end of the story. Forbes was offered a part in this new series, but turned it down, as she did with the role of Major Kira in *DSN*, which eventually went to actress Nana Visitor.

The story has Starfleet sending the Voyager out in search of a Marquis ship that has disappeared in a part of space called the "Badlands." The Voyager, however, finds itself swept away in a strange and terrifying phenomenon which ultimately deposits the ship at the far reaches of the galaxy—so far that even at maximum warp, it would take nearly 70 years to return home.

The Marquis ship gets destroyed in a battle with the Voyager, and its crew must come aboard the Voyager. Both ships' captains know that they have to rely on each other in order to survive in this no man's land, so they combine their efforts and bargain for key positions. An agreement is struck, and the ship becomes manned by this very unusual mix of Starfleet and renegade officers—some of whom do not get along.

Their quest is to find a "shortcut," whether through a wormhole or possibly some other phenomenon, that can get them home. Even though they are 70 years from the Federation, they continue to behave like a Starfleet crew, studying and exploring.

At press time, the Captain of the Voyager was slated to be named Elizabeth Janeway. Paramount, leery about using a female lead, tried to convince Executive Producer Rick Berman to change it to a male (to be played by Nigel Havers, from *Chariots of Fire*), but Berman isn't budging and reportedly is looking at several women to play the lead, including: Susan Gibney (who played a holodeck woman Geordi fell in love with in a *TNG* episode), Lindsay Wagner (*The Bionic Woman*), Linda Hamilton (*Terminator 2*), and Patsy Kensit (*Lethal Weapon 2*). Janeway is supposedly one of the best officers in Starfleet, highly respected amongst her new crew, Starfleet, and others.

Chakotay is the first officer and former captain of the Marquis ship. Proud of his Indian heritage, he is a complex and difficult man. After hearing that the Cardassians were attacking his people on a far-off planet, he joined the Marquis to defend them. The first officer follows ritual Indian customs, but also has a strong mind of his own. As a young man, he broke from his people and educated himself at Starfleet Academy. Joining the Marquis sullied his reputation with some, but he is a steady and fearless leader, capable of inspiring devotion. Reportedly, actor Graham Greene (*Dances With Wolves*) has passed on the role.

Tom Paris comes from a long line of admirals, and the pressure for him to succeed was great. Fate, however, had a different plan. After lying to investigators about an accident during a training exercise, he was booted out of Starfleet, and joined the Marquis, just to stay behind the controls of a ship. He was eventually caught, and spent time in a prison before Janeway came and asked him to come aboard her ship. He was honored by the second chance, and vows never to let her down.

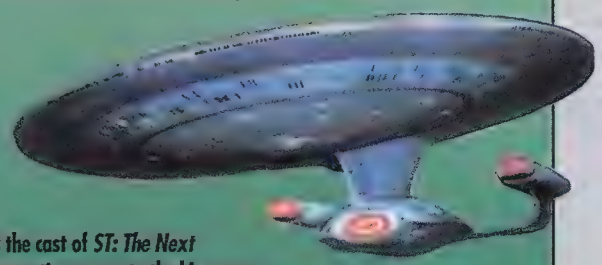
Tuvok is a Vulcan and is the ship's Tactical/Security Officer. Though he is getting on in years (he's 160, which is 60 in human terms), he's as fit as a person nearly half his age. He has worked for Janeway for some time. They know each other very well and have developed a comfortable relationship.

Harry Kim is the Ops/Communications officer and is of Japanese descent. His greatest loss is that since he is so far away from charted space, his parents think he is dead and he thinks he'll never see them again. He has led a very sheltered life, and stresses out during emergencies. Good thing he's in Ops!

B'Elanna Torres is of mixed heritage—Klingon and human. Her Klingon side, which she desperately tries to suppress, disturbs her. Once a member of Starfleet, she grew to dislike it after she discovered that she disagreed with almost every aspect of it. She joined the Marquis and found an enemy easy to fight. Now that her foe has been taken away, she must deal with her frustrations in a different manner.

Doc Zimmerman is a holographic figure who operates alongside the regular ship's doctor. Since different people work on his programmer at any given day, his personality changes from time to time.

Truly an odd couple, Neelix and Kes are an interesting pair. Neelix is an alien like none have ever seen: small, scraggly, toothless and cunning. Kes is his Ocampa lover. She is delicate, beautiful and only has a lifespan of nine years. Neelix is the cook in the officer's mess. He was able to haggle his way onto the ship in order to get a comfy gig for him and Kes. Because of the great strain replicators put on the ship's systems, and the fact that none of their equipment can get fixed until they reach Federation space, no replicators can be used, and they must hunt for food and grow their own. The pilot episode will be a two-hour movie introducing all of these characters.



As the cast of *ST: The Next Generation* moves to the big screen, enter *ST: Voyager*.

STAR TREK ™ & © PARAMOUNT PICTURES

SEARCH & DESTROY!

THE DUST HAS SETTLED, THE BONES HAVE BEEN PICKED CLEAN, AND THE RESULTS ARE IN FROM THE SECOND ANNUAL *WIZARD* SCAVENGER HUNT!

Grand Prize Winner!

Raymond Hernandez of Culver City, California, who, out of the over 300 fans who made the grade and hit the 658-point grand total mark, won the random drawing for the grand prize! So what'd he win? Why, a home entertainment system, consisting of a 19" color TV, a laser disc player, and laser discs of five of the coolest flicks ever made: *Star Wars, The Empire Strikes Back, Return of the Jedi, Terminator 2: Judgment Day,* and *Aliens*! Way to go, Ray! (And ignore the other 1,000 winners who hate your guts right now. It's all sour grapes.)

THE WINNER AND HIS *WIZARD*!

Second Prize

Jeff Pritchett of Tacoma, WA has to live with the knowledge that he's second best for the rest of his life (or until next year's *Wizard* Scavenger Hunt). Don't feel too bad for him, though, as he walks off with like a gajillion signed and limited edition books (the list is far too long to list here, so go read *Wizard* #32 if you want the full lowdown).

Third Prize

Our five third place winners also win all sorts of cool stuff (same deal as above—if you want a rundown of what they won, go and read Wizard #32; we ain't gonna list all that crap again).

Baker, Robert Mesa, AZ
Beutler, Jim Redlands, CA
Edmonds-Baylis, Len Windsor, Ontario, Canada
Sloane, Rick San Gabriel, CA
White, Danny Los Angeles, CA

We collected enough of these freakin' Army men to invade Haiti!

GET YER MAGNIFYIN' GLASS...

Fourth Prize

All of our fourth place winners won about a dozen limited edition books, a *Wizard* T-shirt, and a Superman baseball cap!

Alderdice, Andrew Scranton, PA
Calla, Rich M. Oxnard, CA
Charles Fester, John St. Augustine, FL
Colyer Francis, Jake Phoenix, AZ
Frank Marra, Robin Dallas, TX
Gayan, Geoffrey Kingsford, MI
Goats, Loretta Appling, GA
Grantano, Christopher P. Petaluma, CA
Harral, Coby Scott Moreno Valley, CA
Heuchert, Brian Pittsburgh, PA
Horn, Stephen V. Oklahoma City, OK
Jackson, Rick Salt Lake City, UT
Keaton, Jean San Francisco, CA
Landy, Joey Winnipeg, Manitoba, Canada
Madley, Lincoln Los Angeles, CA
Mark, Eddie Brooklyn, NY
Mitchel, Grant Romulus, MI
Orefice, Michael Chesapeake, VA
Price, James Houston, TX
Smith, Todd El Cajon, CA
Spraker, Peter Warsaw, NC
Stephens, Steven M. Indianapolis, IN
Vittitow-Sutor, Aaron Issaquah, WA
Weis, Jordana Warren, NJ
Whitney, Travis Fluvanna, TX

Fifth Prize

These fine folks won limited edition books and trade paperbacks!

Aakre, Arlan Vermillion, SD
Alexander, Mike Carrollton, TX
Beard, Jim Houston, TX
Beatty, Scott Ames, IA
Benedict, Racquel Duneoin, FL
Beuse, Jeff Sedro Woolley, WA
Bjork, Bradley Coral Springs, FL
Blackwell, Logan Phoenix, AZ
Borrelli III, Michael Margate, FL
Brazil, Curtis Ray Tacoma, WA
Briggs, Tim Ft. Lauderdale, FL
Brown, Douglas Newark, OH
Brown, Duane R. Emporia, KS
Bryson, Clay Knoxville, TN
Burkett, Jason Fairfield, OH
Carson, Brad Metairie, LA
Cartier, Scott Vienna, VA
Casey II, James R. Chantilly, VA
Chavez, Catrino C. El Cajon, CA
Childers, Ben Georgetown, IN
Cookley, Scott Rochester, NY
Colley, Ted Redmond, WA
Collins Jr., Daniel Phoenix, AZ
Costanza, Kim Webster, NY
Davis, Darren Studio City, CA
Davis, Thomas Shelby Twp., MI
Delucchi, Peter San Jose, CA
Devereaux, Devon Clio, MI
Farace, Mark St. Louis, MO
Ferris, Sean Middlesex, NJ
Frey, David Gene Highland, CA
Gersil, Jeff Thornhill, Ontario, Canada
Glasek, Jacob Buena Park, CA
Gold, Matt W. Bloomfield, MI
Gonzales, Henry Jacksonville, FL
Goodman, David Manchester, NH
Gregg, Robert B. Nashville, AK
Holmi D.O., Jillian Cuyahoga Falls, OH
Harrington, Christopher Hyde Park, MA
Heliotis, David Somerville, NJ
Hodges, Robert Dallas, TX
Hopper, Kerry Sedro Woolley, WA
Huntly, Richard Skowhegan, ME
Hutter, Richard Huntington Station, NY
Johnston, John Rice Lake, WI
Kangas, Jeremy Waterford, WI
Koppel, Keith Addison, IL
Kelly, Damien Brentwood, TN
Kelly, Sheila Aurora, IL
Krishnan, Sendil Bluefield, WV
Lamoureux, Jason Augusta, GA
Lee, Judy San Francisco, CA
Leffholz, Joshua Winfield, MO
Lesch, Tracy Lake Geneva, WI
Levine, Jeremy Manalapan, NJ
Lewandowski, Donald Lee West Newton, PA
Loftus, David Milwaukee, WI
M. Ehrhart, Richard Matteson, IL
M. Goodenough, Leland Denver, CO
Mosher, Martin Troy, NY
Muise, Robert T. Gloucester, MA
Mullen, Daniel Eric Spokane, WA
Ong, Emily Burlingame, CA
Pavlak, Richard Warren, MI
Pozega, Micheal Girard, OH
Preston, Greg Las Vegas, NV
Price, Don Houston, TX
Price, Jenny Creve Coeur, MO
Putnam, Craig R. Tucson, AZ
Raine, David Plano, TX
Reano, Al Burbank, CA
Redmond, Robert Skowhegan, ME
Rihtar, Robert Lockport, IL
Rizzo III, Francis Copiague, NY
Rodriguez, Gilbert M. W. Valley City, UT
Rosenberg, Joseph Monsey, NY
S. Johnson, Peter Detroit, MI
Sabatino, Dana Scott Basking Ridge, NJ
Sanders, Derek W. Bloomfield, MI
Schlademan, Lee Regina, Saskatchewan, Canada
Schroeder, Kimberly Arlington, VA
Shannon, Jonathan Spring, TX
Stevens, Jeffrey Warperville, IL
Talbot, Mike Calgary, Alberta, Canada
Tavera, Moises Central Falls, RI
Teeter, Jason Avon, NY
Thomas, Ralph Wolcott, CT
Thomasson, Glen Nashville, TN
Thorton, Jonathan Houston, TX
Triplett, Teresa Hot Springs, AR
Voorhees, G.E. Pittsburgh, PA
Voorhees, Joseph Pinellas Park, FL
Vunkannon, Lee Pace, FL
Walter Jr., Robert Mayfield, PA
Ward, Chad Livermore, CA
Watts III, Calvin C. E. Providence, RI
West, Rebecca Oak Forest, IL
Wiseman, Jeffrey Oale Mt. Vernon, WA
Young, Robert Middleboro, MA

Sixth Prize

These folks also won limited edition comics—gold cards, too!—but their loot wasn't as cool as what the fifth place winners got.

Abels, James Westfield, NJ
Adams Silvera, Jason Fremont, CA
Adams, Angie Huntington, IN
Adelhardt, Craig Manalapan, NJ
Adler, Robert W. Bloomfield, MI
Ahrendt, Chrissy Saddle Brook, NJ
Almeyda, Angel Fort Leonard Wood, MO
Alt, Angela Newark, OH
Aminfar, Amin Greensboro, NC
Anderson, Chris Longueuil, Quebec, Canada
Anderson, Jeremy Winchester, VA
Andrea, Zachary Roseville, MN
Au, Matt Lk. Elsinore, CA
Avenoll, Kevin Silverton, OR
Baker, Brian Phoenix, AZ

"Security to Fashion Level One...Rainbow-haired freak scaring children!"

Baker, Layla Tulsa, OK
Barrera, William Winton, CA
Batterton, Ken Hewitt, TX
Beaudoin, Micheal E. Haven, CT
Beavers, Michael Lonoke, AK
Beckstein, Dean S. Lyon, MI
Beem, Micheal Denver, CO
Behrnes, Walter Baton Rouge, LA
Bench, Josh Crestline, CA
Benchimol, Eric Thornhill, Ontario, Canada
Benfield, Adam Chandler, AZ
Berg, Nick Sterling, IL
Berger, Jason Chino Hills, CA
Bernal, David Lorain, OH
Bertwell, Matthew Eagle, NE
Bingaman Jr., James Birdsboro, PA
Bird, Scott Oklahoma City, OK
Bleszkiewicz, David Carson City, MI
Blevins, Chris Kettering, OH
Boardman, David Sikeston, MO
Bodnar, Kevin Windsor, Ontario, Canada
Bonham, Chris Santa Barbara, CA
Boomer, Casey Alameda, CA
Borris, Christopher Hayward, CA
Brandt, Jason N. Attleboro, MA
Burr, Richard Birch Run, MI
Burton, Gary Hamilton, Ontario, Canada
Calwell, Jeffrey Westminster, MD
Cann, Jason Northford, CT
Carey, Jennifer Upland, CA
Carollo, Danny Deerfield, NH
Carpenter, Scott Springfield, OR
Carrell, J. Antioch, CA
Carry, Jennifer Upland, CA
Caruthers, Chuck N. Highlands, CA
Chambers, Stacy Plainsboro, NJ
Chapla, Marie Port St. Lucie, FL
Charles Allor, William Manistique, MI
Chester, George Chevy Chase, MD
Caramella, John Charlotte, NC
Cipoletti, Matthew Marlboro, NJ
Cirolli, Bryan Austin Basking Ridge, NJ
Claus Jr., Stephen Port St. Lucie, FL
Clement, Chance Lonoke, AR
Collins, Terry Dodge, IA
Cook, Rosetta Valley Center, KS
Cox, Jeremy Asheville, NC
Cox, Ronnie Olympia, WA
Craft, Stephen Emory Cullman, AL
Crawford, Micheal Laguna Hills, CA
Cucalo, Matthew Wolcott, CT
D'Amelso, Marc Belle Meau, NS
Danubio, David Easton, PA
Davina, Tony Lafayette, CO
Davis IV, Louis Burlington, KY
Decker, Darrel Naperville, IL
DeLapp, Tron Bemidji, MN
DiCario, Joe Hackensack, NJ
Donnellan, Craig Kendall Park, NJ
Dooley, Jason Richmond, TX
Dunville, Jim Sault Ste. Marie, Ontario, Canada
Dynarski, Kenneth Richland, WA
Eberhart, Jon Albuquerque, NM
Eby, Shaun Coopersville, MI
Eckert Jr., Steve Windsor, PA
Edgington, Brandon Lancaster, KY
Edwards, Ned Gardiner, ME
Ehrhart, Michael Cranford, NJ
Elam, Darrin Morris, OK
Erwin, Todd Bradley, IL
Everson, Derek Pittsburg, CA
Farago, Andy Wellington, OH
Fergerson, Dan Dingmans Ferry, PA
Fink, Zachary Groton, MA
Finley, Russell Brandon, IA
Fisher, Charles Sapulpa, OK
Fisher, Ryan Hoffman Estates, IL
Flecha, Victor Clarksville, TN
Flores, Elijah Lancaster, PA
Fogel, Scott Morton, PA
Forster, Phyllippa Coldwater, MI
Frietzr Jr., Joseph Vienna, MO
Froese, Denton Regina, Saskatchewan, Canada
Fung, Lisa Oakland, CA
Ganahl, Jon Anoheim, CA
Garen, Kyle Oklahoma City, OK
Garven, Nancy Tacoma, WA
George, Carl Struthers, OH
Geraghty, John Newton, NJ
Getman, Laura Hbf, PA
Giacomotti, Venus Stockton, CA
Gillespie, Todd Kensington, MD
Gilman, Billy Caboal, MO
Glenn, Ed Anchorage, AK
Graham, Mikie Tigard, OR
Graves, Kirk Glendale, CA
Green, Anthony Kenner, LA
Greenberg, Adam Mt. Vernon, WA
Gregg, James San Antonio, TX
Greifner, R. Reston, VA
Grimoldby, James Oakville, Ontario, Canada
Guibord, Douglas Ogden, UT
Hoehl, Micheal Pulaski, TN
Hafez, Alex El Cerrito, CA
Haimowitz, Jerry Neshanic, NJ
Haley, Jereme Pittsburg, CA
Hammond, Les Miami, WV
Harris, Marlan Nueva, CA
Hauke, Josh Marine City, MI
Hawkins, D. Scott Indianapolis, IN
Henderson, Benjamin Biscayne Park, FL
Hensley, Steve Torrance, CA
Hewett, Jack Loudon, TN
Holbrook, Cody Richardson, VA
Holloway, Bryan Whitwell, TN
Holt, Ed Toledo, OH
Hong, Marcus San Francisco, CA
James Ray, Christopher Moorhead, MN
Jenkins, JD Newburgh, IN
Jenkins, Troy Ray, WA
Korman, Eric Potomac, MD
Krohn, Brad Crawfordsville, IN
Kyzer, Tony Hawley, PA
Lake, Joshua Indianapolis, IN
Lake, Nathan Indianapolis, IN
Lake, Whitney Indianapolis, IN
LaMarche, Monte Williams Lake, BC, Canada
Lamie, Chris Laguna Niguel, CA
Landy, Thomas Winnipeg, Manitoba, Canada
Lapid, Mike Northfield, IL
Lasley, Josh Aurora, CO
Lee, Gery Aurora, CO
Lee, James Aurora, CO
Lee, Jery La Verne, CA
Leonti, Chris Honolulu, HI
Lerner, Jeremy Ryan Herndon, VA
Letourneau, Susan Fall River, MA
Leynes, Alexander Surrey, BC, Canada
Lin, Alice Cerritos, CA
Little, Michael Tucson, AZ
Longly, Andrew Dallas, TX
Lopez, Alan Towaco, NJ
Lostumbo, Gregg Hillsdale, NJ
Lowery, Mike Upper Marlboro, MD
Lundy, Gary Goodview, VA
Malone, Mark Hixson, TN
Mansfield, Tommy Arlington, TX
March, Jeff Worth, IL
Martin, Matt Burlington, VT
Mastoralis, Chris Queens, NY
McWilliams, Kenneth Nichols, SC
Meechan, Bill Dover, OH
Megamotis, John Mt. Laurel, NJ
Meier, John New Martinsville, WV
Mellon, Kevin Crown Point, IN
Mitchell, Jay Rock Hill, SC
Moore, Marie Livermore, CA
Moore, Richard Oxford, MA
Moreno, Raleigh Tomah, WI
Markus, Jason Whittier, CA
Mounts, Heather Newport News, VA
Mudd, Eric Chula Vista, CA
Munjak, John Lenexa, KS
Murata, Cindy Kirkland, WA
Murphy, Thomas Garden City, NY
Murray, Katie Saddle Brook, NJ
Nauman, Nicholas Wilton, IA
Navarro, Abe Dublin, CA
Neff, David Phoenixville, PA
Nelson, Tara Ray, WA
Nelson-Elting, Jason O'Brion, OR
Newell, Lauren Newark, VT
Newland, Danna Chino Hills, CA
Newton, Robert Tampa, FL
Nichols, Akmad Salem, NJ
Nugent, Ryan Arvada, CO
O'Connor, Joe Apple Valley, MN
O'Neill, Kate Tacoma, WA

"Walk like an Egyp...jack-ass..."

This Penguin-Guy almost made Art Director Mr. Furious pee his shorts. He's now immortalized on the Art Dept. Bulletin Board!

Johnson, Lorri San Diego, CA
Jones, Karin Lee Miramar, FL
Jones, Nick Flushing, MD
Kelly, Chris Waterford, MI
Kesilman, Stuart Philadelphia, PA
King, Frank Maple Ridge, BC, Canada
Kirwan, Karen Plantation, FL
Knaack, Paul San Jose, CA
Parker, Christopher Clifton Park, NY
Parmley, Dawn Lockport, NY
Pasquariello, Pietro Montreal, Quebec, Canada
Patrick Fitzgerald, Micheal Indianapolis, IN
Paul Weing, Andrew Lexington, VA
Peck, Jason Towaco, NJ
Perez, Jerry Los Angeles, CA
Perong, Christopher San Bernardino, CA

Pesonen, David Austin, MN
Peterson, C. Eric Tampa, FL
Phillips, Brian Fremont, CA
Ponce, Alexander Los Angeles, CA
Pope, Kevin Millbrook, AL
Potter, Raymond N. Miami Beach, FL
Pruitt, Darla Huffman, TX
Pulju, Michael Mukilteo, WA
Rafferty, Chris Redwood City, CA
Rantz, Chris Hixson, TN
Rauch, Collin Toledo, OH
Ray Brown, John Palatka, FL
Richards, Aaron Jefferson City, MO
Richardson, Gary Richlands, VA
Richardson, Marc St. Louis, MO
Roberts, James Lee Blue Ridge, VA
Robertson, James Mechanicsville, VA
Robertson, Kevin Los Osos, CA
Rogers, Brian New Martinsville, WV
Rubner, Robert San Diego, CA
Ruiz, Martin Arabi, LA
Rumfola, Bryan Curwensville, PA
Rynders, Steven Moreno Valley, CA
Sather, Troy Chanhassen, MN
Sauer, Steven Fresno, CA
Sowczyn, Gerald Linden, NJ
Schiewe, Ryan Barrington, IL
Schneiden, Kenneth Vallejo, CA
Schreiber, Thomas N. Olmsted, OH
Schulz, Jeremy Pontiac, IL
Scaville, Michael Girard, OH
Sebetka, Pam Jesup, IA
Sechser, Jamison Crooks, SD
Shaw, Cody Riverside, CA
Shea, Marilyn Palm Bay, FL
Shea, Richard Valkaria, FL
Shoemaker, Matt River Falls, WI
Siekierka, Matthew Towaco, NJ
Sims, Cristopher Columbus, OH
Skroce, Micheal Ridgefield, NJ

SKYDIVING WIZARD READER IMPALED ON WORLD'S LARGEST EMORY BOARD!

Smith, Brandie Winter Springs, FL
Smith, Kenneth Lee Hoquiam, WA
Sorrells, Karl Little Rock, AR
Spaw, Tiffany Schaumburg, IL
Spencer, Eric Lakewood, CA
Spooner, Frederick Rochester, NJ
Stafford, Josh Ottawa, Ontario, Canada
Stageberg, Joshua Daly City, CA
Steinberg, Chaim Miami, FL
Strouth, David Roanoke, VA
Summers, Kathi Hoquiam, WA
Swanson, Steve Freeport, IL
Sweet, Mark Schenectady, NY
Symes, Mike Schenectady, NY
Takehara, Lewis Elk Grove, CA
Tawney, Timothy Westminster, MD
Timmerman, Karl DeSoto, MO
Townsley, Chris Kent, OH
Trimble, James Ringgold, GA
Trott, David Somersworth, NH
Truman, James Portland, OR
Tulk, Norman Thornton, CO
Tyree, Jeffrey Mark N. Hills, CA
Ugarte, Jose Clarksville, TN
Valus, Timothy Cleveland, OH
Van Duyne, David Towaco, NJ
Vanemberg, Robert Toronto, Ontario, Canada
Vianna Jr., James Fall River, MA
Walker, Bruce Hackensack, NJ
Warren, Rob Gilroy, CA
Washer, Blake Kansas City, MO
Watson IV, Tom Independence, MO
Webb, Matt Sacramento, CA
West, Rebecca Oak Forest, IL

DEMENTED AND UNDEAD, SID VICIOUS RISES FROM THE GRAVE IN A *WIZARD* T-SHIRT!

Whyte, Jason Greenwood, NS
Wickel, Jeff Kemmerer, WY
Williams, Keith Livingston, NJ
Williston, Jedidiah Eatonville, WA
Wilson, Jerry Windsor, MO
Wolochowicz, Jeff Mercerville, NJ
Womack, Jeremiah Roanoke, VA
Wood, Darryl Norfolk, VA
Zeigler, Bryan Goose Creek, SC
Zeigler, Carl Goose Creek, SC
Zevin, Richie Short Hills, NJ
Zhrg, Jian Augusta, GA
Zundrl, David Prostorville, OH

Seventh Prize

And finally, the 569 seventh prize winners receive a comic signed by some industry blowhard, and a bunch of neat, shiny cards.

Abrahamsen, Ken Palenville, NY
Ackerknecht, Erik San Jose, CA
Adkins, Steven Knoxville, TN
Agrabante, Melanie Wailuku, HI
Alexander, Greg Alsip, IL
Alexander, Jon Uniontown, OH
Alford, Ivar Kingwood, TX
Allan, Aaron Queen Creek, AZ
Alouisa, John Yorktown Hts., NY
Alvarez, David Lancaster, PA
Anderson, Brandon Fairplay, CO
Anderson, Spring Merrimack, NH
Aoki, Scott Honolulu, HI
Arbeit, David Santa Monica, CA
Arbuckle, Nathan Muskogee, OK
Archey, Christine Bonita Springs, FL
Armstrong, Eric Chart Sutton, Kent, England
Ashby, Chris Broseley, MO
Auffath, Maurice Santa Maria, CA
Babb, Woodrow St. Louis, MO
Bacon, Darren Cinnaminson, NJ
Baggs, Galen Voorhees, NJ
Baker, Robert Walla Walla, WA
Ballas, Jerry Warwick, NY
Barzie, Jaimeson Brooklyn, NY
Battaglini, Mick Salinas, CA
Beavers, Berry Lonoke, AR
Beavers, Robert Memphis, TN
Beck, D. Yoder, IN
Becker, Shane N. Blesville, IN
Behm, Anthony C. Falls, OH
Benn, Marcus Strongsville, OH
Benson, Mark Maquon, IL
Berg, Paul Traverse City, MI
Berry, Jason Marietta, GA
Beshears, Bill O'Fallon, MO
Beshears, Mindy Clarksville, MO
Bieszk, Christopher Lombard, IL
Biggs, Jeff Tennessee Ridge, TN
Birmingham, Kerry Oak Creek, WI
Blain, Dean Pine Grove, PA
Blasko, Justin Clifton, NJ
Blau, Jennifer Red Bank, NJ
Blotcky, Daniel Birmingham, AL
Bolaza, Chris Vallejo, CA
Boler, Tannka St. Louis, MO
Boone, Kevin Horsham, PA
Borias, Roberto Chicago, IL
Bowden, Richard Clio, MI
Boyd Jr., Leotha Stanton, TN
Boyink, Shane Spring Lake, MI
Bradfield, Barry Ottawa, Ontario, Canada
Breneman, Emerson Lincoln, RI
Briones, B. Jacksonville, FL
Brooks, Jason Dayton, OH
Brostek, Erik Absecon, NJ
Brower, Patrick Villa Park, IL
Brown, Alexander Omaha, NE
Brown, Darren New York, NY
Brown, David Massapequa, NY
Brown, John Ray Palatka FL
Brown Mace Omaha NE
Brown, Stacy Edmonton Alberta, Canada
Buell, Shane Ft. Wayne, IN
Buford, Michael Las Vegas, NV
Burns, Chad Georgetown, KY
Bush, Dan Cypress, CA
Byrnes, Gregory Middletown, NJ
Cadogan, Chris Blue Grass, IA
Calandra, Chris Brandon, FL
Calvary, Brain Bronx, NY
Campbell, Darrell Ridgeway, VA
Campbell, Jeremy Vermontville, MI
Campbell, Travis Wichita, KS
Canero, Cedric Ada, MI
Canfield, Joe North Platte, NE
Canizales, Anastasia San Francisco, CA
Carey, Douglas Upland, CA
Carrion Jr., Angel Guaynabo, Puerto Rico
Carver, Jeremy Vineland, NJ
Casey, Josh Breaux Bridge, LA
Cecil, Curtis Medina, OH
Chaffey, Dillion Nova Sydney, Nova Scotia, Canada
Chapman, Eric Wytheville, VA
Chappell, Tim Federal Way, WA
Charleson, Steve Dixon, MO
Chen, Frank Los Angeles, CA
Chin, You Las Vegas, NV
Choi, Kelly Unionville, Ontario, Canada
Christensen, Garret Reston, VA
Christman, Travis Reading, PA
Christo, Ryan San Diego, CA
Christopher, Samantha Stony Plain, Alberta, Canada
Cioce, Mike Tobyhanna, PA
Caillat, Derek Rocklin, CA
Collins, Stephen Bountiful, UT
Coltrin, Christopher Sandy, UT
Combs, Jason Franklin, NC
Conge, Mark W. Henrietta, NY
Connor Jr., Joseph Wilmington, MA
Conover, Connie Westville, NJ
Constant, Michael Gustine, CA
Cook, Jeff Belle, MO
Coovert, Stephen Corpus Christi, TX
Corelles, Danny Lafayette, CA
Cortez, Jorge San Luis, AZ
Costa, Josh Somerset, MA
Costello, Mike Glenview, IL
Cothron, Anthony Palatka, FL
Crobill, Rob Philadelphia, PA
Crone, Janine San Antonio, TX
Craver, Derrick Canajoharie, NY
Crawford, Michael Laguna Hills, CA
Crouch, Robert E Town, KY
Daggett, Brian Tipton, IN
Dahl, Kimberly Riverside, CA
Daniels, James Carlisle, AR
Daum Jr., John Greenwich CT
David, Jimmy Adrian, MI
Davidson, Ryan Winnipeg, MB, Canada
Davis, Adam Des Moines, IA
Davis, Ryan Etobicoke, Ontario, Canada
de'Antonio, Kevin Alameda, CA
Dean, Michael San Antonio TX
DeAnthony, Anne Piscataway, NJ
Dechant, Dennis Gaffney, SC
DeGreen, Jason Elkhorn, NE
Delperdang, Scott Manchester, IA
Dennis, David Marshfield, MO
Derrigo, Nathan Watertown, NY
DeSimone, Anthony East Boston, MA
Destafney, Neal Pace, FL
DiDomenico, Breanne Burke, VA
Dodd, Ty Bartlesville, OK
Dominguez, Jose Riverside, CA
Dorman, Joseph Lakeville, MN
Douglas, Edward New York, NY
Downing, Matt Brookline, MA
Dubinsky, Jesse Peekskill, NY
Dunlap, John Tucson, AZ
Durana, Sean So. Boston, VA
Eakes, Laura Beaumont, TX
Echavarria, Aaron Shelby, IN
Edwards, Greg Brampton, Ontario, Canada
Edwards, Jennifer St. Augustine, FL
Ehnebuske, Nils Irving, TX
Eickstaedt, Jacob Bothell, WA
Einersen, Raymond College Pt., NY
Elliot, Jerry Amarillo, TX
Ellis, Gary Tolland, CT
Eng, Frank Hollis, NY
Erhart, Kevin N.P.R., FL
Espinosa, Odette Miami, FL
Evans, Christopher Dagsbora, DE
Feldblum, Gabriel Flushing, NY
Felix, Andre Westfield, MA
Felix, Olivette Cofexico, CA
Fellows, Ian Fresno, CA
Ferrigno, Michael Antioch, CA
Few, Randy Anaheim, CA
Fico, Ralph Bayshore, NY
Fiegenschuh, Emily Plymouth, MI
Finkelstein, Joshua Middletown, NY
Fishbone, Aaron Stony Brook, NY
Fisher, Brian Upper Marlboro, MD
Fisher, Clark Sapulpa, OK
Fishman, Marilyn Las Vegas, NV
Fitch, Justin Port Orchard, WA
Fkiaras, John Doylestown, PA
Fanj, Kevin Montreal, Quebec, Canada
Fortier, Jeffrey Westfield, VT
Francir, Steve Satellite Beach, FL
Freedman, Philip Newark, DE
Fujita, Scott Camarillo, CA
Gagel, Jonathan Louisville, KY
Gardner, Matthew Yukon, PA
Gardner, Neal Elk City, OK
Gardner, Seth Lolich Portland, OR
Garen, Grant Oklahoma City, OK
Garreau Jr., Kenneth N. Windham, CT
Garven, Nancy Tacoma, WA
Gerichter, Daniel Downsview, Ontario, Canada
Ghrist, Jason Port Orchard, WA
Gibson, Jason Kansas City, KS
Gilbert, Gerry Kingsport, TN
Gilbert, Olin Winslow, AZ
Ginsburg, Marilyn Las Vegas, NE
Giumma, Andrew Rego Pk., NY
Glick, Bryan Bellmore, NY
Gottesman, Eric Studio City, CA
Grabetz, Craig Monroe, MI
Graves, Kirk Glendale, CA
Graves, Michael St. Mary's, GA
Gray, Chance Wexford, PA
Gray, Ricky W. Winfield, NY
Greider, Kelly Urgis, MI
Grimes Jr., Sam Mt. Airy, MD
Grinberg, Edward Reseda, CA
Gross, Joshua Pelham, NY
Grossman, Chip Slippery Rock, PA
Grusnick, Brad Wausau, WI
Guinan, Tony Las Vegas, NV
Hackney, Mickey Edenton, NC
Hall, John Union Beach, NJ
Halper, Shaun Staten Island, NY
Hamilton, David Valencia, CA
Hanback, Robert Bealeton, VA
Hansen, Pete Mocksville, NC
Hanson, Olando Brooklyn, NY
Hantak, Chad Cleveland, OH
Harbig, Laurlee Glendive, MT
Harris, Clifton Grand Rapids, MI
Harris, Matthew Joshua, TX
Harris, Scott Roslyn, PA
Harrison, Michael Indianapolis, IN
Hasmimoto, Ko Santa Barbara, CA
Hatfield, Lynn Bryan, TX
Heath, Patrick Aurora, CO
Hendrickson, Ross Fargo, ND
Henriksen, Miles Red Lands, CA
Herrick, James Tacoma, WA
Herz, Matthew Montclair, NJ
Heuermann, Michael Milan, IL
Hickson, Jamie Campbell, MO
Higgans, Ryan Sunnyvale, CA
Hiolzen, Chris Chalmette, LA
Hockers, Scott Hopkins, MN
Hodgson-Rigsbee, Ryan Oak Park, IL
Hoegler, Nicholas Tongokie, KS
Holmes, Steven Midland, MI
Hopkins, Williams Poway, CA
Howard, Thomas Dayville, CT
Howarth, Joe Etobicoke, Ontario, Canada
Howe, Todd Newark, DE
Hughes, Autumn Athens, TN
Hughes, Elaine Cave Junction, OR
Humes, Kevin Anaheim, CA
Ikeda, John Germantown, TN
Ingle, Abe Oxnard, CA
Inglis, Eward Mitchellville, MD
Jackson, Christopher San Diego, CA

CHRIS SHOWS TREMENDOUS BRAVERY WALKING INTO A SOUTHERN CALIFORNIAN FAST FOOD RESTAURANT WITH A MASK ON. *"Do you want fries with that, FREAK?!?"* **BLAM!! BLAM!! BLAM!!**

COOLNESS ALERT WINNER!

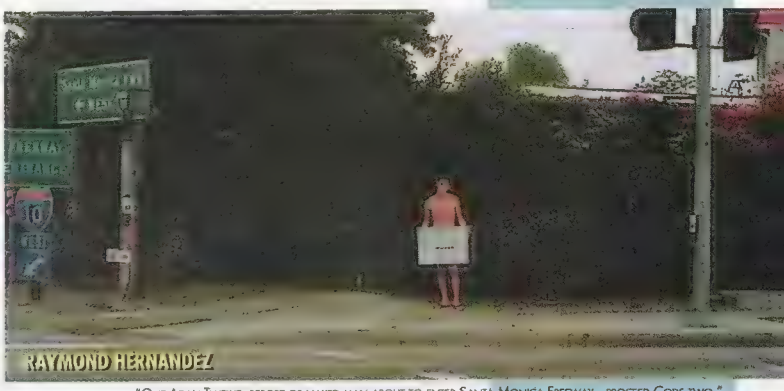
And a hearty congratulations to Christopher P. Grantano, who, thanks to his extremely goofy photo, wins the coveted and mystical *Wizard* Coolness Alert Booster Prize. In addition to the other stuff he won, Chris walks away from the counter with a *Wizard* embroidered leather jacket, a *Wizard* T-shirt, *Wizard* sunglasses, a *Wizard* baseball cap, Tasmanian Devil boxer shorts, a DC Bullet wristwatch, a set of the three Youngblood latex masks (Chapel, Badrock and Diehard) and a year-long subscription to *Wizard*...to go.

GREG PRESTON

THIS GUY TAKES *WIZARD* A LITTLE TOO SERIOUSLY! LOOK CLOSELY AT CLEOPATRA ON PAGE 69, SHE LOOKS A LITTLE LIKE GREG, 'CAUSE SHE IS GREG!

Jurvela, Jacob Munsonville, NH
Jaxx, Pete Lombard, IL
Jensen, Rick Mukwonago, WI
Jewett, Dusty Tea, SD
Johns, Erica Azle, TX
Johnson, Dustin Brighton, MI
Johnson, Wesley Lyons, NY
Jones, Bradley Belmont, MA
Jones, Jason Maple Grove, MN
Joswick, Jason Grand Rapids, MI
Jue, Terry Los Angeles, CA
Kalter, Noah Monsey, NY
Kasch, Andrew Chattanooga, TN
Kassimali, Jamil Carbondale, IL
Keene, Darell Land O Lakes, FL
Keisler, Ruben Malvern, AR
Kelim, Susan Holtsville, NY
Keller, Ralph Pittsburgh, PA
Kennedy, Bill Hackensack, MN
Kenyon, Patrick Warren, MI
Killian, Aaron Walland, TN
Kindler, David Philadelphia, PA
King, Frankie Brooklyn, NY
King, Justin Stony Brook, NY
Kinney, Kevin Wyandotte, MI
Kinra, Avinash Houston, TX
Kirwan, Karen Plantation, FL
Kiryako, Raid Hackensack, NJ
Kistler, Jill Woodlands, TX
Kochis, Mike Ellicott City, MD
Kolmos, Keith Chicago, IL
Konna, Juan Woodside, NY
Koperski, Corey Alsip, IL
Kovach, William W. Middlesex, PA
Krug, Mike Arlington, VA
Kulik, Jacob Stockton, CA
LaChance, Jason Wolcott, CT
LaDu, John Navarre, OH
Lange, Aaron N. Olmsted, OH
Lapaz, Tonnie Suisun City, CA
Lau, Jason Richmond, BC, Canada
Lawrence, Chad Lincoln, IL
Lawson, Ruperto Hawthorne, CA
Lederer, Brian Silver Spring, MD
Lee Smith, Robert Greensboro, NC
Lee, Gregory Atlanta, GA
Lee, James Aurora, CO
Lee, Steven Baltimore, MD
Lejeune, Jason Arabi, LA
Lemke, Jared Slater, IA
Leonon, Lloyd Dover, NH
Leon, Dominga New York, NY
Leonetti, Chris Chagrin Falls, OH
Letauneau, Susan Fall River, MA
Levay, Billy Staten Island, NY
Lewis, Gregory Coral Springs, FL
Lightfoot, Taylor Montevallo, AL
Lim, T. J. Willowdale, Ontario, Canada
Linbold, William Neptune, NJ
Litzler, William Beloit, WI
Londos, Gust Beaufort, SC
Lorenzana, Richie Myrtle Beach, SC
Low, David Tempe, AZ
Luciano III, Michael Emmaus, PA
Ludovico, Phil Neshanic Station, NJ
Lueck, Jenni Ft. Collins, CO
Luke, Daniel Humble, TX
Lynch, MJ Middleton, MA
MacAndrews, Jaci Calgary, Alberta, Canada
Maggiannis, Andrew Louisville, KY
Mahowald, Jason Hasting, MN
Maitland, Matt Deerfield, MI
Malik, Jeremy Middle Island, NY
Manners, Jeff S. Sioux City, NE
Mansell, Kary Eufaula, OK
Marcum, Devlin Oneida, TN
Marshall, Cathy Woodberry, NJ
Martin, Albert Hagerstown, MD
Martin, Chris Spokane, WA
Martinez, Angel Bronx, NY
Martinez, Lilly San Martin, CA
Marx, Aaron Jenison, MI
Massi, Don Blackwood, NJ
Masuda, Makamae Honolulu, HI
Maurice, David RAFB, TX
Maxon, John Yuma, AZ
Mayer, Dale Troy, MI
McCaig, Kevin Jersey City, NJ
McCarthy, Brian Miami Springs, FL
McClendon, Rich Pauls Valley, OK
McCoy, Gloria San Diego, CA
McGlade, Patrick Charlotte, NC
McJilton, Michael Snow Hill, MD
McKay, Mike Forest, VA
McKinnon, Jacques Phoenix City, AL
McMichael, J.B. Hollywood, CA
McMillian, Bethmarie Cadillac, MI
McNally, Cris Newark, CA
Meadows, Eric Sumner, WA
Megariotis, John Mt. Laurel, NJ
Mercado, Michelle Cleburne, TX
Meyer, Adam Eustis, FL
Meyer, Ben Grand Rapids, MI
Meyers, Keith South Bend, IN
Miklos, Kris Edmonton, Alberta
Miller, Mike Wallingford, CT
Mocmamer, Christopher Baldwin City, KS
Molina, Elena Cleburne, TX
Montanelli, Jim Stockton, CA
Moore, Justin Ewing, MO
Moore, Robert Tampa, FL
Moore, Wes Decatur, AL
Moriki, Brandon Aiea, HI
Moritz, Daniel Waterford, NY
Morrison, Ryan Woodbury, NJ
Morse, Jon Loomis, NE
Mroz, Derek Houston, TX
Munnerlyn, Jason Conway, AR
Munnerlyn, Orval Lonoke, AR
Munsdorf, David Jamaica, NY
Muth, Patrick Durham, NH
Nagy, Scott Clearwater, FL
Nakayama, David Honolulu, HI
Nash, Jamie Gananoque, Ontario, Canada
Navarro, Juan Chula Vista, CA
Neal, John Memphis, TN
Neely, Jonathan Acme, PA
Neiser, Mark Houston, TX
Neitzel, Catherine Montgomery, AL
Nelson, Thomas Athens, TN
Nettleton, Christopher Pine Hill, NJ
Newcomb, Stephanie Tangier, IN
Newell, Lauren Newark, VT
Newman, Daniel Kansas City, MO
Nguyen, David Harrisburg, PA
Nguyen, Phong Santa Ana, CA
Nicholas, John Sherman, CT
Nicholis, Joe Amsterdam, NY
Nichols, Kenny Huntington Station, NY
Nieto, Johnnie Granada Hills, CA
Niosi, James Ridgefield, NJ
Noble, Jeremy Mesa, AZ
Nutter, Lori Glen Cove, NY
O'Neal, Dave Huntington, WV
Oboczky, Christine Lafayette, IN
Olds, Justin New Port Richey, FL
Orsini, Joseph Houma, LA
Owens, Heather Warren, MI
Paine, Skye Belmont, MA
Pajaujis, Linda Chicago, IL
Panarese, Tom Sayville, NY
Papineau, Ryan Winnipeg, Manitoba, Canada
Pappas, Glen Alsip, IL
Paradiso, Dominick NPC, FL
Parisi, Richard San Antonio, TX
Parmley, Dawn Lockport, NY
Parrish, Jennifer Littleton, CO
Pasquarello, Brian Broomall, PA
Patten, David Blue Jay, CA
Payne, Jacky Walland, TN
Pennway, Xavier Cicero, IL
Perkins, Steve Bartlett, IL
Perler, Brian McAfee, NJ
Perry, Phillip Logan, WV
Pestanio, Patrick Everett, WA
Petet, Denise Topeka, KS
Phan, Huy Fremont, CA
Phillips, David Pinellas Park, FL
Picone, Nicholas The Woodlands, TX
Pistorino, Michael Groton, MA
Popko, Scott Orlando, FL
Powell, Aristeed Sacramento, CA
Powers, Pamela Brownfield, TX
Powers, Will Brownfield, TX
Pratt, Cris Redding, CA
Prelee, Michael Brookfield, OH
Pruett, Al Buena Park, CA
Quinn, Tim Redwood City, CA
Radeke, Dan Floyd's Knobs, IN
Rash, Rob Boulder Creek, CA
Rejman, Michael Norwalk, OH
Rempel, Ryan Brandon, Manitoba, Canada
Reyes, Rosemary Bronx, NY
Reynolds, Ethan Lansing, MI
Reynolds, Gregory Long Beach, CA
Richards, Aaron Jefferson City, MO
Richards, Dave Sunrise, FL
Richards, Jesse Yardville, NJ
Schneider, Michael Bayonne, NJ
Schneller, Jonathan Blacksburg, VA
Schultz, Bill Centerville, VA
Scott, James Waco, TX
Scrivani, Robert S. Ozone Park, NY
Seeley, Steve Ringle, WI
Sgro, Jonathan Storrs, CT
Shapiro, Matthew Greenville, SC
Sharp, Brandon Cullman, AL
Shaw, Ken West Franklin, NH
Shell, Julie Missouri City, TX
Sherrill, Brian Crossville, TN
Shipp, Josh Memphis, TN
Shook, Libby Mansfield, OH
Shorter, Christina San Mateo, FL
Simmons, Michael Oak Hill, WV
Sindle, Wendy Conway, AR
Sirotkin, Bryan Columbia, MD
Skinner, Kenny Westland, MI
Smith II, John Phoenix, AZ
Smith, Christina Crystal River, FL
Smith, James Lowell, IN
Smith, John Lowell, IN
Smith, Matthew St. Charles, MO
Smith, Samuel Springfield, VA
Sobmon, Scott Denville, NJ
Sozynski, Marc Pittsburgh, PA
Spahr, Ryan Mechanicsburg, PA
Spey, Andrew Millburn, NJ
Spitler, Evan Denver, CO
St. Charles, Ron Cornville, AZ
Stapp, Rick Loveland, OH
Steffen, Don Keokuk, IA
Sterling, Jason Forrest City, PA
Stermer, Michael Merrick, NY
Steslicki, Keith Dearborn Hts., MI
Stevens, Anthony Gulfport, MS
Stevens, Shane Phoenix, AZ
Stone, David Warren, ME
Strauss, Doug Ocean, NJ
Styer, Mike Kenton, OH
Sullivan II, Steven King George, VA
Sullivan, Frank Blauvelt, NY
Sundito, Christopher McGuire, NJ
Sundown, Sean Englewood, CO
Talley, Travis Mulberry, FL
Tang, Keith Irvine, CA
Taylor, Igdalie Huntsville, AL
Weber, Kyra El Cerrito, CA
Wehry, Dave Pittsfield, MA
Weir, Christopher Detroit, MI
Welch, Doug Brentwood, CA
Werner, Ethan Chicago, IL
Weymouth, Tom Gilroy, CA
Whitman, JT Lisbon, OH
Whyte, Ricky Chatham, NB, Canada
Williams, TC Los Angeles, CA
Wilson, Jason Prescott Village, AZ
Wilson, Rick New Albany, IN
Wilson, Zach Springtown, TX
Wise, Bradley McLean, VA
Withers, David Lincolnton, NC
Wolfe, Robert Cassville, MO
Wood, Dave Lawrenceville, GA
Wooley, Pat Antonio, CA
Workman, Jonathan Aurora, IL
Wyckoff, Richard S. Cairo, NY
Yappert, Craig Milpitas, CA
Yarn, Jason Danvers, MA
Yee, Benjamin Alhambra, CA
Yoders, Jeffrey Marianna, PA
Yonocsko, Michael Washington, NJ
Young, Patrick Pewee Valley, KY
Zachariasen, Nick Yankton, SD
Zalkus, Dan Oak Park, IL
Zilkowski, David Little Falls, NY
Zandi, Travis Kelso, WA
Zoubek, Jeffrey Satellite Beach, FL
Zuckerman, Seth Bronx, NY

Whew and double whew! There's the list of the lucky winners—all 1,001 of 'em. We'd like to thank and commend everyone who entered, especially those persistent (and bent) enough to actually put together all, or most, of that weird crap on the Scavenger Hunt checklist. Congratulations to all of you who won, and hey!—EVERYONE should keep their eyes peeled for *Wizard* Scavenger Hunt III, coming in '95!

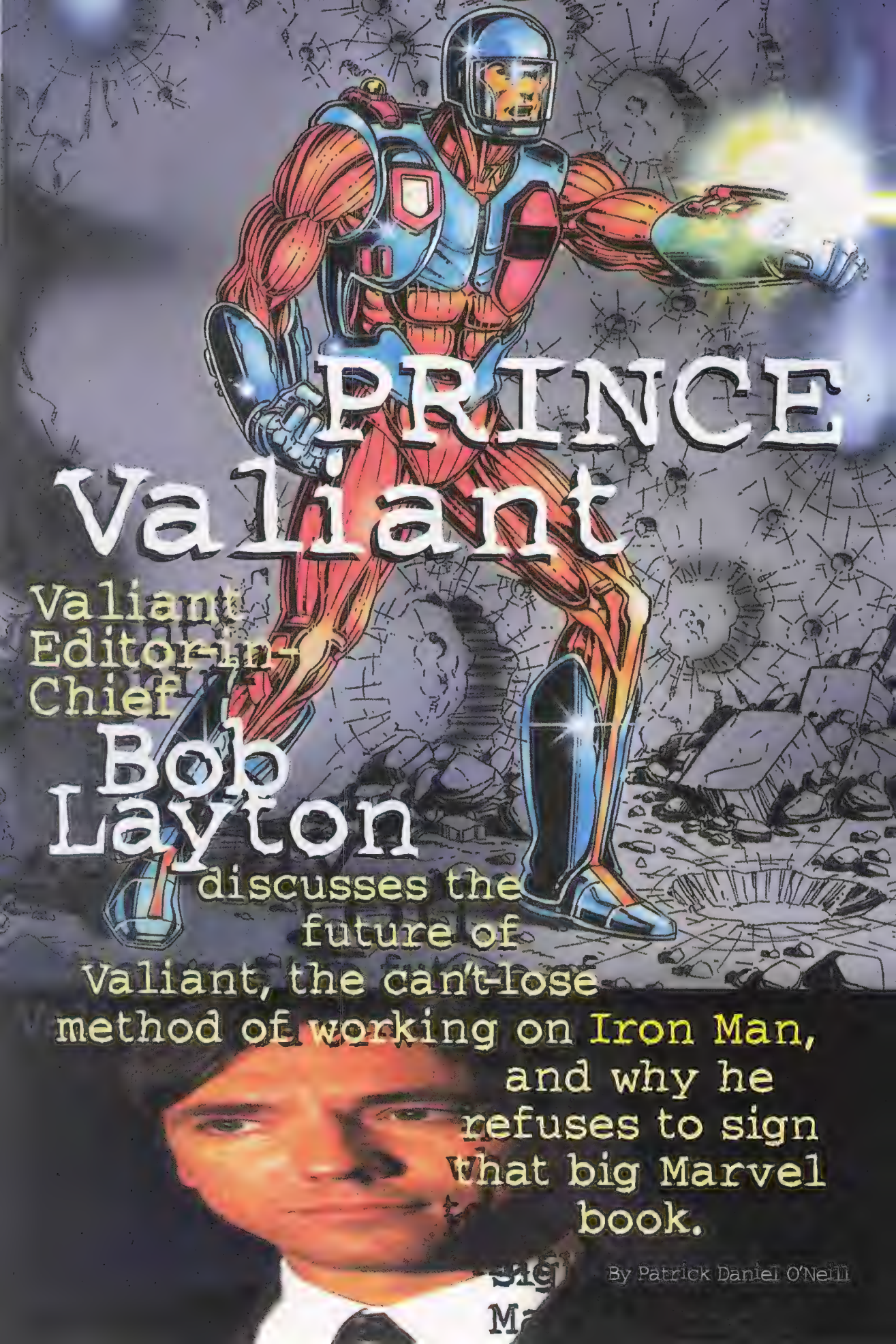


RAYMOND HERNANDEZ

"ONE-ADAM-TWELVE, REPORT OF NAKED MAN ABOUT TO ENTER SANTA MONICA FREEWAY...PROCEED CODE TWO."

Ringuette, Ron Oak Harbor, WA
Rios, Troy Holland, MI
Rivers, Aziel Bronx, NY
Roberson, Les Dixon, MO
Roberts, Ryan Sandy, UT
Robertson, Jason Vernon, CT
Roethlisberger, Nick Lockport, IL
Rogers, Ron Wyoming, PA
Roman, Chuck Waukesha, WI
Romano, Mia San Diego, CA
Romeo, Walter Tampa, FL
Root, Edward Old Saybrook, CT
Rosa, Jonathan Escoudido, CA
Rosevear, Andrew Prince George, BC, Canada
Roth, Travis Houston, TX
Rotunno, Robert Staten Island, NY
Ravinski, Robert Ft. Pierce, FL
Rubner, Jeffrie San Diego, CA
Russell, Travis Dallas, TX
Sabolchick, Tracy Monessen, PA
Salazar, Jason Morgan Hill, CA
Sandgren, David Colorado Springs, CO
Sang, Michael New York, NY
Santo, Dawn Swedesboro, NJ
Schadewald, Linda Toms River, NJ
Schalk, Michael Wheeling, IL
Scherrer, Matt Indianapolis, IN
Schieman, Christopher Brooklyn, OH
Teel, Jerry Maywood, NE
Tepraseuth, Suthana Concord, CA
Thacker, Evan Grand Rapids, MI
Thomas, Jace Auburn, ME
Thompson, Biyon Arlington, TX
Tiongson, Nikki Daly City, CA
Torres, Rene San Antonio, TX
Tourigny, Alexander Beaconsfield, Quebec, Canada
Toyoshima, Takeharu Brighton, MA
Trollinger, Mark Marietta, GA
Tullo, Robert Turnersville, NJ
Umali, Brian St. Louis, MO
Vanderveldt, Barb Welland, Ontario, Canada
Veilleux, Tim Amesbury, MA
Vickers, Sunshyne Houston, TX
Victor, Jeff Buffalo Grove, IL
Villalta, Tony Boulder City, NV
Vogelsberg, J. Belleville, MI
Voorhees, G.E. Pittsburgh, PA
Wade, Lisa Chester, SC
Wahl, Brian Oceanside, NY
Warburton, Matt Strongsville, OH
Warman, Nick Cecil, PA
Waters, John Mass Beach, CA
Webb, Bowman Andersonville, TN
Webb, Jason Taylor, MI
Weber, David Manassas, VA

Wait—don't tell us—you worked incredibly hard on your entry and didn't win anything, or didn't win the prize you wanted. You want to know how we actually picked the winners. Simply, each entry was assigned a number of points according to the stuff the entrant sent in, and was placed in a point range, like 600-657 points. Entries from each point range were randomly chosen as winners, with the losing entries from each point range moving down to the next point range, for another chance! This means that the more points you were given at the beginning, the better the chance you had of winning *something*! If you're not too happy, sorry, and better luck next time, bud!



PRINCE Valiant

Valiant Editor-in-Chief Bob Layton

discusses the future of Valiant, the can't-lose method of working on Iron Man, and why he refuses to sign what big Marvel book.

By Patrick Daniel O'Neill

Coming off fanzine work in the early 1970s, Indiana-born Bob Layton made a name for himself by doing ink work for Charlton and DC Comics. Layton really caught fans' eyes when he moved to Marvel Comics in the late '70s, co-plotting and inking Iron Man. While at Marvel, he became something of a triple-threat: penciler, inker, and writer. Feeling unsatisfied at Marvel, Layton made the jump to management at the newborn Valiant as its original production manager in 1990. After the shake-up that saw both management and creative changes there two years back, Layton found himself in a job he had never really pursued: senior vice-president and editor-in-chief. It's clear, however, that his experiences and training—under industry mainstays such as Dick Giordano and the late Wally Wood—made him an outstanding choice for the position. Now, at 41, he is both reflective of his career and upbeat about his, and the industry's, future.

WIZARD: After freelancing for a long time, you've now had a couple of years as one of the guys in charge at Valiant. Is being the boss different from what you thought it would be?

LAYTON: God, yes. To be honest with you, I never thought about being the boss. As I joke with the "Knobs" [a group of staffers in Valiant's office bullpen, otherwise known as Knob Row]—especially when I make a mistake—I tell them, "I didn't start out to be in charge here, I was drafted."

I thought I had gone about as far as I could go at Marvel, in terms of what I was doing. I really wanted to be a well-rounded guy; I always kept editing in the back of my head as something I wanted to do at one point, so it seemed logical at the time to come over here. The people here were aware of my work at Marvel and I had a reputation as a creative person.

Being an editor and having my own little corral of books was appealing to me; it just turned into something a lot bigger.

Do you find yourself spending a lot more time on the business aspects than you'd prefer?

Probably. As most readers who have followed my work know, I haven't done a lot of art in the last year or two. There just hasn't been the time. I've been fortunate enough to continue to write *The Second Life of Dr. Mirage,* but I have had to give up what little personal time I have to do that.

The business stuff takes up a lot of time, but it's been a real interesting experience for me. As [Valiant publisher] Steve Massarsky says, there are very few creative types in this business who can be businessmen as well. Most freelance guys have a pretty hard time managing their careers, making the right decisions. Steve says he's always been amazed at my ability to swing back and forth between being a creative person and being an administrator.

Is there a creative aspect to your administrative duties?

I have an enormous amount of contact with the books. That's one of the things that takes up my time. I am passionate about every title and working with the people. I have a great staff of editors and I assist them with anything they need, [whether it be with] storylines, or problems with the creators. Day to day, I'm discussing storylines, I'm sitting down with pencilers. I'm involved in every aspect. Every page that goes out of here goes across my desk.

Having to constantly work with these artists, do you ever get the urge to once again become a full-time penciler or inker?

At one point I'd like to, but that really depends on how my duties finalize here. I think once the transition with Acclaim is done, [we'll] see what kind of time I have, but I would like to [draw] at some point.

How do you expect the fact that Valiant has been acquired by Acclaim to change what you do at the company?

In some ways, it will make my life a lot easier. These are people who are not afraid to make decisions. This is the best marketing machine in the entertainment industry.

I am so impressed with how well-oiled their machine is. These people at Acclaim, from the secretaries all the way up to the president, are all representatives of that company, and they are knowledgeable and they believe in what they're doing. I was so impressed with the way they handled themselves at the Consumer Electronics Show, and the interaction they had. They were very much like us in a way, very much a family company.

I think, as we begin to roll out projects together, they'll give Valiant characters the same mass-market credibility that Marvel and DC have. That will level the playing field considerably.

Are you ever concerned that they are just interested in strip-mining the company for game concepts or other media uses, and are not really interested in publishing comics?

That's a typical fear for people who really love the Valiant characters.

Let me give you an inside scoop here: At the initial meeting with Acclaim's creative staff, for our first video game—which is *Turok and Rai*—[we discovered] they had read every single issue the characters had appeared in. They knew stuff backwards and forwards, to the point that they stumped me. One of their major concerns was to maintain the integrity of [each] character, yet provide a game that would entertain their audience as well.

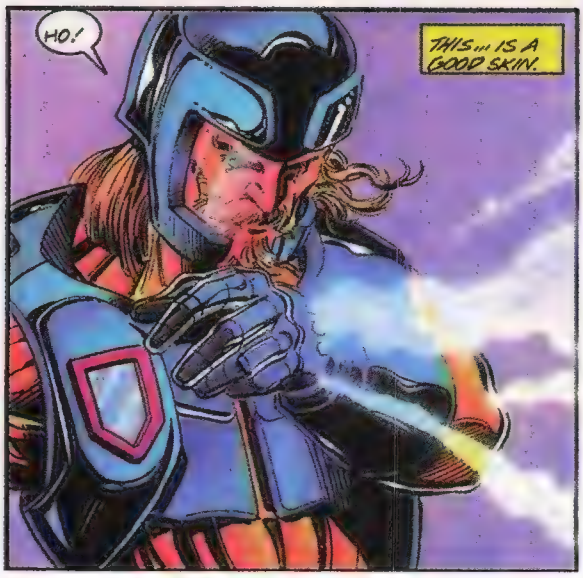
I came away from that thinking, "This is going to be OK."

My first meeting with Greg Fischbach, the president of Acclaim, was scheduled for a 20-minute deal—feel the calluses, shake hands, see what everybody's about. It wound up lasting over two hours. We barely talked about our businesses. We talked about life—we hit it off immediately. He's a very personable man and I enjoyed his company. He talked about his people the way I talk about mine. I was surprised, because I was expecting I'd have to sit behind a desk and have to impress this guy.

My feelings about the acquisition are nothing but positive.

ARMORED HEROES: VALIANT'S X-O MANOWAR (TOP), AND MARVEL'S IRON MAN (ABOVE).

X-O Manowar, The Second Life of Dr. Mirage ™ & © Voyager Communications Inc. *Magnus, Robot Fighter* ™ & © Voyager Communications & Western Publications Co. Inc. Iron Man ™ & © Marvel Entertainment Group. Photos by J. Schuyler.



Do you expect at some point that the synergy with Acclaim will work in the other direction–that they will have something that starts out as a game that Valiant will want to pick up as a comic book?

That's entirely possible. There have been discussions about that. Again, there's nothing specific I can tell you. We're merging; it makes perfect sense to vertically integrate product.

Do you set any long-range plans for the direction of the actual Valiant comic book universe?

Absolutely—not to say I'm the one who does it exclusively. Somebody has to have a vision in order to have a cohesive [superhero] universe. Some of the problems at the other companies are caused by the lack of a cohesive vision. That's what I attempt to do here, try to keep it all in perspective—where the entire line is going.

I wake up at three in the morning sometimes, with ideas for stories—for books I don't write! And then I come running in [that day] and discuss them with the writers.

I'm very passionate about this universe and I try to contribute as much as I possibly can.

What is the direction the Valiant universe is going? There's always been a split between the present-day stories of Turok, X-O, and the like, and the future books like Magnus, Robot Fighter and Rai.

In a sense, there are two universes here. They are interconnected, but the future universe definitely has its own direction. It has sprung from the present day.

Do you see the two universes becoming more divergent or more tightly connected?

As time goes on, I see them becoming more tightly connected. Some of the events foreshadowed in *Rai* #0 will start to weave their way through the universe, and the whole thing will come together with a tighter focus than we've had before.

We'll be introducing some new characters that bridge those worlds. Even *Psi-Lords* bridges the present and the future.

And with Timewalker, you have a book that can deal with both...

Right. Ivar is a character that runs a thread through the entire timeline.

Is there any character or set of characters about whom you can say, "These are my favorites"?

Most of these characters originated with me, so it's very hard for me to say I have a favorite. Some are executed more the way I would do it than others. But if you ask me for my secret passion, the character I'm most endeared of, it's probably X-O Manowar. He's the first major creation of mine here at Valiant, and he seems to have struck a chord with the readers.

I think X-O is somewhere on [his] way to becoming part of Americana; I'm sure we'll see X-O become the kind of character that Spider-Man and Batman have become over the years. In time, I see that happening.

Given the time you spent co-plotting, penciling, and inking Iron Man at Marvel, it seems you have a real penchant for characters who wear armor.

I was always a nut for the Arthurian legends. There's something very noble about knights in armor. I said this in a lot of interviews during my days at Marvel: "I have trouble with guys who are bitten by radioactive water buffaloes."

To me, Iron Man, as good as [he] was, always had a problem. I could never entirely accept the b.s. technology. It's just not available in reality—not yet, anyway. That was the thought behind the Spider Aliens [for Valiant], originally; to have an alien technology I don't have to clearly define, because we don't understand how it works. To me, that makes the leap a lot easier.

But I've always been a nut for that sort of armor and the nobility of the people who wear it. Aric is a noble savage; I enjoyed writing him very much and I absolutely adore how [writer] Jorge González deals with him now, as Aric tries to inculcate himself to present-day society. Not real well, mind you, but he tries.

X-O is really the best cross-genre character you could come up with: "Conan in a can."

Is there a personal or Valiant philosophy as to what makes a good comic book?

Yes, absolutely. I don't think it's a Bob Layton philosophy—that's far

TOP: ARIC LIKES WHAT HE SEES.
BELOW: ONE OF LAYTON'S "BEST STORIES," *DR. MIRAGE* #3.

and I felt it was the closest I've ever done to getting what I wanted.

I think the most important aspect of a story is the parts of a character you explore—showing parts of a character we haven't seen before, creating depth.

At the end of every editorial meeting, I do a preachy, evangelistic thing about stories. Yesterday, I said, "Can you imagine a simple action-adventure film like *Die Hard* without [the terrorist] Hans?" Hans made the movie because he was an interesting antagonist—someone with depth, a sense of humor, and some culture. If he'd been a cackling, hand-wringing, megalomaniac, it would have been a far less enjoyable film. The plot is simple; what made it work is the character.

I think if there's any philosophy, that's it: You must develop [the] character.

Were you pleased with the way issue #13 of Dr. Mirage turned out, with All My Children star Walt Willey?

Absolutely. Walt's already talking sequel. When I gave him the plot to read, he came up and hugged me. He did. He literally hugged me. He said it was better than he was even hoping for. He really loved the way he was portrayed and the way he interacted with the characters. He lives out in Santa Fe and he wants to do a thing about Indian burial grounds and all kinds of stuff like that. So, we can get some horses and some ancient Indian curses and things like that.

I'm going to ask a challenging question now. You have probably heard the complaint, or the argument, that there's...a tendency for all of Valiant's books to look the same.

"To me, Iron Man as good as [he] was, always had a problem. I could never entirely accept the b.s. technology. It's just not available in reality—not yet, anyway." Bob Layton

too egotistical to come out of my mouth. I've been really blessed to work with some of the great storytellers in comics and I've learned quite a lot from them.

Stories are about [a] character; conflict is about [a] character; and how the conflict changes that character is what makes it interesting. If there's one thing I stress up here all the time, that's it.

I'll give you a perfect example. I think one of the best stories I've ever written is *Dr. Mirage* #3.

Yes, where Mirage and his wife Carmen temporarily overcame the physical limitations of their relationship, seeing as how he's basically a ghost.

I found a way to make a domestic story interesting, because of the nature of the characters and the fact that their conflict was internal. It wasn't like they were being attacked by Master Darque or anything like that, but the fact that I kept the whole story thematic. It's really about a more or less adult subject. How important *is* the physical relationship in a relationship? I really tried to deal with that. The fact that people don't communicate when there's a problem and that sort of thing. It was something I felt was a mature subject that I could still handle in the context of a PG-rated comic. I just felt like it was one of those things where I set out to accomplish the goals and say something personally,

I've heard that. I think it's ridiculous. Show me how Dave Ross's artwork looks like Bernard Chang's, like Sean Chen's, like Rags Morales's. Show me that. I hear that kind of stuff.

The one thing all these guys do? They tell clear, understandable stories, instead of just laying one panel on top of another and running it into pinups and flashes and impressionistic imagery. These guys tell stories—if there's any consistency in the way they draw, that's it.

Look at Bob Hall, for God's sake, and tell me he draws like Rik Levins. It's ridiculous! I think what they see is that we have a very distinct format. The reason most of the people at Valiant are here is because they want to tell stories, not just draw big pinups. In telling a story, there's some consistency to how it's done; we try to keep a framework for that, so the books are accessible to everyone.

I never tell anyone to draw a certain way. My God—look at Marvel. Do you know how many guys we've got over here who came from Marvel, because Marvel told 'em all to draw like Rob Liefeld—and they didn't want to do it? They wanted to draw like themselves.

And that's the honest-to-God truth.

OK. It's good when we can sometimes ask a question that gets somebody a little ticked off!

I have heard that crap for the last two years...and nobody has ever given me a prime example of how any [Valiant] book looks like another book.

AT DIFFERENT TIMES DURING HIS TENURE ON MARVEL'S *IRON MAN*, LAYTON WROTE, CO-PLOTTED, PENCILLED, AND INKED THE BOOK.

The coloring is consistent up here. I have Mike Cavallaro teaching these guys, and they all color brilliantly. There's consistency, yes—but I'll be damned if there's a house style; nor do I enforce anything that even resembles a house style.

What about Valiant's inkers? Many of them seem to ink with your style in mind.

[Laughs] That's an unfortunate by-product of having been taught by me. We all start out emulating our teachers. Then you get good, when you quit trying to be like someone else. They come into their own style. In fact, I teach them that there is no *one* correct way to do anything.

How was that? Was that a passionate answer?

Very passionate. Now, let's talk a little about Bob Layton, the person...

Constantly evolving.

What do you consider your big break in getting into comics?

It's probably two-fold. First is my association with Dick Giordano, which goes back to my days [of] publishing fanzines back in Indiana in the 1970s. Dick has always been a major influence in my life. He's probably the consummate professional. I will not use the word "legend," because every time I do that, he winces. He says it makes him feel like he's got one foot in the grave. Everyone who knows Dick knows what an impressive career he's had so far. He was a major influence on me; [he's] almost a father figure for me.

Second is my experience with [artist] Wally Wood. That was real enlightening. Woody had a philosophy and a way of teaching that I absorbed. I really love teaching and I take a lot of pride in the pros that I helped teach. Woody had a way of making everything seem simple, and I try to do that with people.

Both Woody and Dick were very encouraging to me in the early years, and pushed me forward at a time when I think I was...minimally talented. But I had potential.

What was the first published work with your name on it?

It was one of those Charlton anthology books with a title like *Gooey House of Drippy Death* or *Runny Tales*—with a Bob Hall cover!—that I inked over Charlie Nichols. It was dreadful.

Charlton was a great proving ground for a lot of guys, because it wasn't quite like the rest of [the] professional comics, but it wasn't fanzines. You could go in and botch stuff up and still see your stuff in print. A lot of guys sprang from there at that time in the early '70s: me, John Byrne, Mike Zeck, Bob Hall... You can just go down the list of guys who basically cut their teeth at Charlton.

When did you bounce over to Marvel?

In '77 or '78. I had signed a year-long contract to work at DC, when I was doing *All-Star Comics*. I took over Woody's books when he left. I had a very stormy year there, probably one of the most unpleasant of my 20 years in the business. That's no reflection on DC now, because it's an entirely different place now.

On the good side, that's where I met my dear personal friend, [writer] David Michelinie, and the two of us—feeling somewhat unappreciated—jumped ship, went to Marvel, and picked up a book that wasn't selling too well, *Iron Man*, and the rest is history.

Other than the earlier discussion about the armor and the Arthurian attachment–if you had to point to anything on your Iron Man run as something you accomplished for the character, what would you say it is?

It's so hard for me to take any single credit for *Iron Man*, because it was really the vision of three guys—me, Michelinie, and John Romita Jr. Anytime I talk about *Iron Man*, I have to share credit with them.

What about the work you did with penciler Mark Bright on your second run of Iron Man?

The second time around I thought we had a better handle on Tony. I

don't think it had quite the energy the first time around had. I like working with Mark a lot; he's a great guy. I think the Armor Wars did well, but again I'm not sure that the second run had quite the same energy as the first. When I did the second run, I was a little less fannish about it and a little more professional. I was much more into the craft. There were some key issues in there I really liked, but I think my initial run on the book is still the one I'm the fondest of.

[As far as] my contribution, I was the first guy to make him look like metal. I think I started a whole generation of metalheads. After that, there seemed to be a whole crop of guys who went absolutely [nuts] over metal technique...almost to the point where everything seems to look like metal.

You're the one who's responsible for that, are you?

I've been blamed for that. I guess I popularized the idea that this was armor; it wasn't polyurethane or knotty pine.

When you first took on Iron Man, did you, or Dave, or J.R. have any trepidation? Did you look at this book, realizing it was once one of the linchpins of the Marvel line?

No. It was really in the basement when we got it.

Dave had never really read it. Dave was a Spider-Man fan in college, but he'd never really read *Iron Man*. That was probably one of the big advantages, because he based his approach on my impressions of what the character should be, rather than what had been done before.

I was always frustrated as a kid, because *Iron Man* was never as much as I thought it could be. That's what Dave built on—my enthusiasm and my feelings for Tony Stark.

We had no trepidation. We couldn't really fail—the book wasn't doing that great at the time anyway. We'd just come off a less-than-successful batch of books at DC. We left about two months before the "implosion" happened, when they canceled more than a third of the line. What did we have to lose?

You're also well-known for other projects during your stay at Marvel, including the two Hercules mini-series in the early '80s.

People still come up to me and talk about those.

I guess what people saw as different about those books was that you took a character who—up until then—had been "Thor in fewer clothes," and you played him for laughs, on a certain level. What was there about the character that led you to think this series could be treated with a sense of humor?

At the time...everything [in comics] was epic drama, you know what I mean? Even *Iron Man* was loaded with tragedy. It was death and destruction everywhere. Every attempt to do humor always seemed too broad to me. [It was] never in the context of the story. It always stepped out of the story to be funny.

If you look at a series of films like *Star Wars*, there are lots of big laughs in them...but it's pretty much a series of straight action-adventure movies. The same with James Bond, especially the early [films]: serious situations with tons of humor laced through [them]. And it never stepped out of character.

That's what I thought was lacking, and I wanted to do a series that didn't take itself all that seriously. It had a straight storyline told with its tongue firmly in cheek whenever possible.

Hercules seemed like a big, goofy guy, perfect for that treatment. Nobody else wanted to touch him. I always had this thing for strays. Again, what did I have to lose? I don't think anybody jumped up and down at the concept, because I don't think they realized what I was going to do.

Was that pretty much your first attempt at dialogue?

Yeah. I was scared out of my mind.

The first few issues were just dreadful, and edited reasonably. After a while, I got the hang of it. The essence of it was there.

What was the toughest part of learning to write a script?

Brevity. Getting to the point. Sometimes, in our haste to be conversational, we ramble. It's almost like journalism in a way: who, what, when, where, why. It's important to get to the point. This is a visual medium, so when characters talk, it better relate to moving the action forward. That was probably the hardest thing: Not knowing when to shut up.

ROBOT SMASHING THE MAGNUS WAY, AS ONLY LAYTON CAN DELIVER.

The third thing that people must remember you for at Marvel is X-Factor.

It's interesting. [Marvel] just did that big coffee-table book on its history, and I have been thoroughly excised from *Iron Man* and *X-Factor* [history]. It's interesting. I refuse to sign the big coffee-table book. I don't like to sign the Marvel stuff because I just don't want to encourage people to keep collecting it. [But], if they came up and threw an *Iron Man* under my nose, I'd sign it.

Obviously, the idea behind X-Factor was to regroup the original five X-Men.

I loved those guys as a kid. I had this revival thing going on...digging up characters like Hercules and the old X-Men. I love trying to revamp characters—refurbishing old friends and making them popular.

The trouble with *X-Factor* was that there was, at the time, a real hierarchy in the X-Men editorial office, and they were very protective of their characters. It was really hard to get past that, because I was not part of that group.

Was the idea of their playing mutant hunters while secretly being mutant superheroes a mistake?

It wasn't intended to last. We mutually parted company before I could

CONAN IN A CAN.

go any further with it. I don't think I can even remember [the plans I had]. If I had any, I long since abandoned them.

Let's look at the industry in general now. Where do you think this industry will be in, say, six years from now—the year 2000?

Six years ago, I couldn't have predicted where the industry is now. I don't claim to be one of those marketing prophets. I create entertainment.

I think technology will play a much bigger role in what we do than it does now, without a doubt. I get concerned that literacy levels continue to drop. I have this nightmare that we'll wake up someday and comics will be like they are in [the novel] *Fahrenheit 451*.

Just pictures and no words?

Yeah. I'm fearful of that.

I think the business is going to thin out, market-wise. You'll have some major players, then the creator-owned satellites with guys who are doing their own thing, like Jeff Smith's *Bone*—which is terrific. More power to them. I think there's far too many players right now and time will start weeding things out.

Comics are going to have to expand the market. Once the speculators are out, anybody who understands the market knows that we are obligated to bring in new readers. It's important that we not become this eclectic subculture that doesn't allow anyone else in. The people with any vision at all have to find ways to expand what we have now.

What do you see Valiant doing to facilitate that?

Valiant has always been very accessible to new readers, with its emphasis on story and character. Clear storytelling has made our books far and away more accessible than the average comic. Our merger and expansion into new markets gives our characters a wider exposure. That will do a lot.

How do you get a person newly exposed to Turok and Rai, thanks to the video game, into a comic book shop? How do you make them aware of where to find the comic books that star those characters?

Specifically, I couldn't tell you. I have every confidence that the marketing wizards at Acclaim will come up with something.

But you agree it's part of the equation.

Absolutely. And it will be. I'm confident we can do that.

Do you foresee any major change in what our idea of how a comic book should look?

That's entirely possible. Have I seen any proposals? Not at the moment.

People were afraid that home video would destroy movies, but box office receipts have never been better, because movies are different from video. The experience is different. We can produce comics on CD-ROM, we can do all sorts of things with computers—but I don't think it will replace having that book in your hand.

Any final words on how you view your role within the industry?

As professionals, we have an obligation to give back what we get out of our work. As a child, we all set out to change the world, but very few actually get to. Then you settle to change your little piece of the world. I'd like to think that that's what we're doing here. ☆

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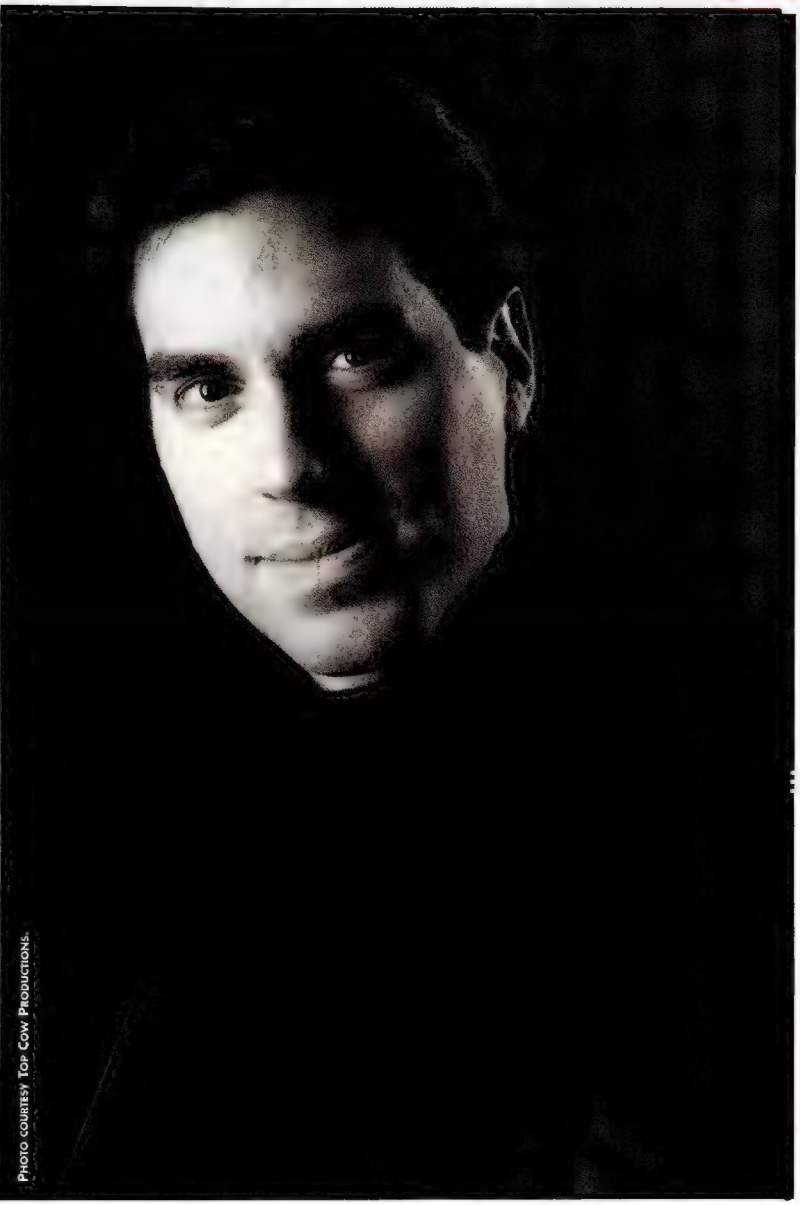

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No purchase necessary. Contest is open to anyone except employees of Wizard Press and Top Cow Productions, their immediate families, and anybody who spells Marc with a k. How unhip are you? Print your name, age, address, city, state, zip code, and telephone number with area code on the official entry form, a three-by-five-inch index card, or a standard postcard, have a friend fill out the same information, and staple a photocopy of a birth certificate, driver's license, or other document proving either your age or your friend's age to the form. To be eligible to win, the contestant or the contestant's friend must be 18 years old or older, and must provide proof of age. Enter as many times as you like. Mail each entry to Top Cow Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Why are they changing Top Cow's name? And to what? WildStorm? Extreme? Everybody has a superheroish sounding name—why join the crowd? Top Cow is a hilarious name! And their logo, the planet Earth with an udder at the bottom? Hysterical! Ah well, *c'est la vie*. **All entries must be received at contest headquarters by November 28, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on November 29, 1994, by Wizard Press.

For the name of the winner, available after December 16, 1994, send a stamped, self-addressed envelope to Top Cow Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

The powers behind **BRAVURA** sound off on the pleasures of creator-ownership, the advantages of being a "founder," and the art of **KICKING BUTT** and **TAKING NAMES**

MAGUIRE

BRERETON

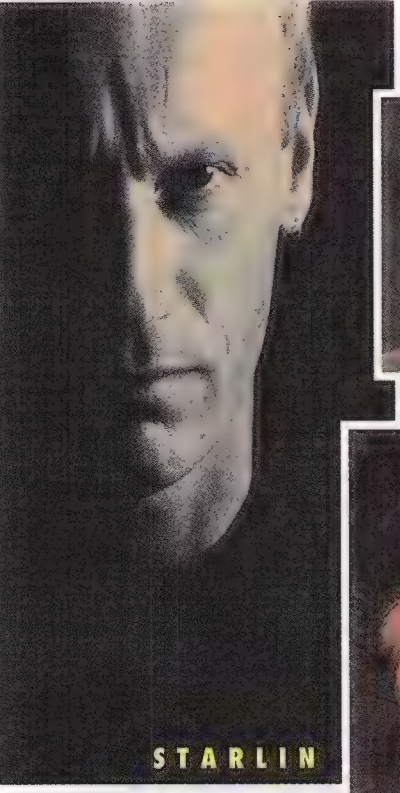
DAVID

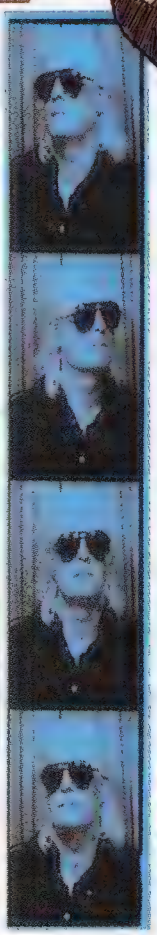
KANE

McMANUS

Pulp Fiction

By **ROBERT J. SODARO** and





AS creator Dan Brereton recalls, Howard Chaykin coined the name of Malibu's creator-owned imprint, Bravura. Pronounced "bruh-vyoor-uh"—which means a show of daring or brilliance—the appellation came out of a statement Chaykin made to the press at 1993's San Diego Comic Convention. "We were going through our thesauruses and faxing things back and forth to each other," Brereton recollects. "We all had our lists, but no one really liked anyone else's ideas. When we got to San Diego, we had our first press conference, where it was announced there was going to be a creator-owned line that was yet to be named. We were talking about what we're going to do, and Chaykin said, 'Basically what we're doing is bravura pulp.' When I heard him say that, I thought, 'There it is, Bravura Pulp.' This was eventually shortened to simply Bravura, and thus Malibu's creator-owned line of comics was born."

The Bravura imprint acts as a publishing umbrella for a group of creator-owned projects from some of the top names in the field. In this fashion, it acts much akin to Marvel's Epic line, or the floating imprint known as Legend, currently published through Dark Horse. In some alternate universe or timeline, the Legend and Bravura lines might have been a single entity called "Dinosaur," because the two imprints were developed from a concept devised by a single group of creators. When the whole group could not agree on specific goals, it split into two—one becoming Legend, and the other, with additional creators, becoming Bravura. The line's "founders" include Brereton, Chaykin, Steven Grant, Dan Jurgens, Gil Kane, Walt Simonson, and Jim Starlin. Three members of the Bravura core—Simonson, Chaykin, and Starlin—have been buddies since their early professional days in the '70s, when they were studiomates. They still share the same lawyer and agent, as do the other Bravura founders. Each set out to create and develop whatever concept he held close to his heart, and then run with it. Bravura associate editor Kara Lamb feels that both Legend and Bravura have acted in conjunction to bring to light creator-owned comics as premier lines.

"I think that fans will follow creators first," she says. "Then as creator-owned comics become more prevalent, and there ceases to be something novel about them, people will realize that they're not a flash in the pan, and that they're here to stay. People will follow

PATRICK DANIEL O'NEILL

All photos courtesy of Malibu Comics. All characters ™ & © their respective owners.

EDGE. The story about a young man, evil super"heroes," and revenge.

creators to their own books, and will pick up more creator-owned books because of the versatility and variety that's there. They're not just superheroes; they go beyond the standard fare. That's what I think people will be attracted to, and will continue to be attracted to. Creator-owned comics allow comics to show off their true potential."

Needless to say, such free-range imagination unleashed a flood of creativity. Bravura launched with no less than Starlin's *'Breed*, Chaykin's *Power & Glory*, Simonson's *Star Slammers*, and Peter David and Ernie Colón's new take on the Starlin creation, *Dreadstar*. Following on the heels of these books and spread out over the next year-and-a-half comes *Edge* from Kane and Grant, *Strikeback!* from Jonathan Peterson and Kevin Maguire, *The Man Called A•X* by Marv Wolfman and Shawn McManus, *The Nocturnals* by Brereton, *Metaphysique* by Norm Breyfogle, and several others still under negotiation.

According to Malibu Creative Director, and former line editor, Tom Mason, the first thing the company wanted from the Bravura imprint was to line up as many top creators as possible. To this end, they actively solicited work from long-established creators. Walt Simonson, one of the first to sign on, feels that so long as the industry can maintain them, more and more creators will probably opt to work on creator-owned properties—either by joining companies such as Malibu, DC, or Dark Horse, or taking the self-publishing route. "In the past several years, the trend has moved away from the traditional two-party system [of Marvel and DC] into a wider field. Part of it was fueled by Image Comics and their success. Part of it had already been underway," Simonson points out.

The other Bravura creators echo these sentiments. Lamb says, "I think that creator-owned comics are special, because the creators are doing exactly what they want, so their focus is on the story and the characters; it's more on entertainment than anything else." She adds that creator ownership allows artists and writers, who have reached a certain level in their careers, to actually produce concepts they have only been dreaming about.

The BRAVURA imprint acts as a publishing umbrella for a group of creator-owned

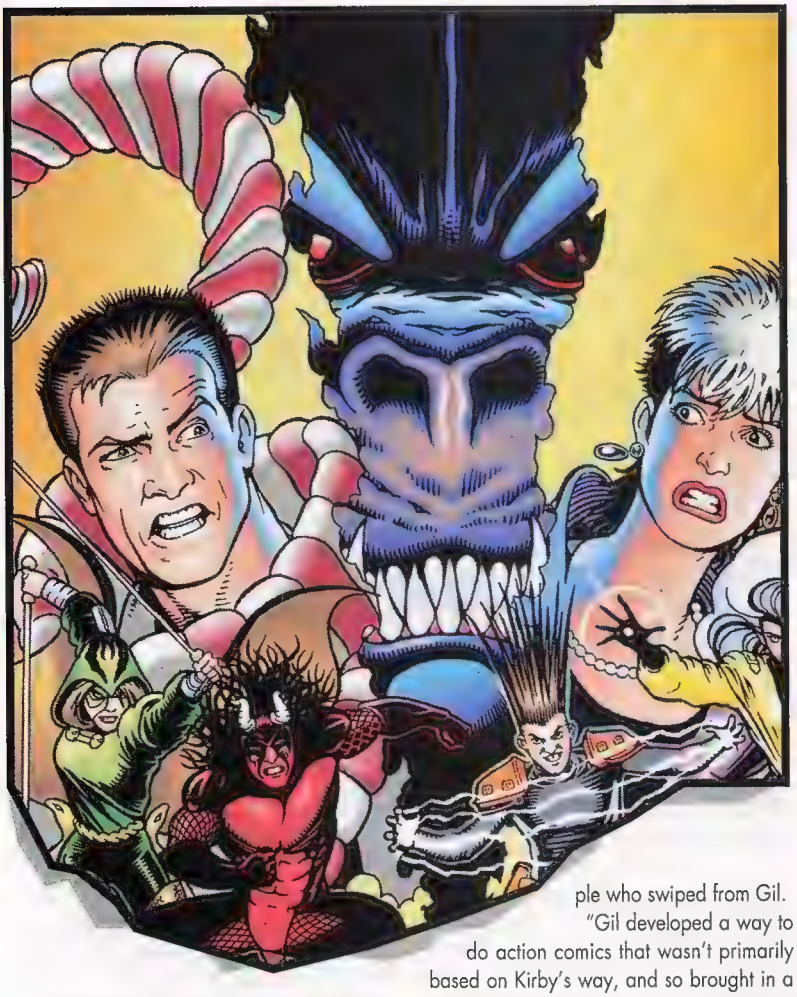
Moving to the Next Level

With the first flight of books already racking up impressive sales and fan approval, Bravura is well on its way to igniting the fire under its second rocket.

Edge, which debuted in July, is Steven Grant and Gil Kane's story of a scientist and his son who transform a group of ordinary humans into "metahumans," granting them extraordinary powers. These powers were originally developed for the benefit of mankind. However, once the new metahumans are powered-up, they decide that they would rather cater to their own needs than to the "greater good" of society. So, they murder the scientist who gave them their powers, and set off on their own. The scientist's son swears vengeance against the metas and sets out to enact his own brand of justice against them.

Grant points out that superheroes aren't necessarily a good thing, and he is using *Edge* to propound that viewpoint. He feels that the basic premise of the series is that, "People tend to work in their own best interest and rationalize those interests as the interests of society; having superpowers doesn't change this."

Starlin's 'BREED is one of the Bravura titles to receive early acclaim from fans and critics.



In this scene, STRIKEBACK! is attacked by a big monkey, not unlike DC's big, evil starfish Starro. Scary stories will be told at their campfire tonight.

Both Grant and Kane have established long, successful careers. Even with more than 13 years to his credit, Grant is still a newcomer in the field when compared to Kane—especially when you realize that Kane entered the business at the tender age of 16, way back in 1942.

projects from some of the top names in the field.

Kane has worked on virtually all of the older DC and Marvel characters, but is perhaps most well-known for his work on *Green Lantern*, *The Atom*, *Amazing Spider-Man*, the syndicated *Starhawks* newspaper strip, and for his own character, Savage, which he initially self-published.

Grant talks about his artistic partner the way a yoga student discusses his guru. "Gil is the Godfather of modern comics," Grant commends. "He's the first modern example of self-publishing and is, with the exception of Kirby, the most swiped artist in comics. His influence on the medium is enormous, even if most people don't recognize it. Lots of people have trained with him or used his stuff as a model—right down to the Image stuff...and I'm not even sure they realize they're swiping Gil Kane, because they're swiping people who swiped from Gil.

"Gil developed a way to do action comics that wasn't primarily based on Kirby's way, and so brought in a new and different sense of dynamism."

October's *Strikeback!: The Hunt for Nikita* by Jonathan Peterson and Kevin Maguire rolls straight-up action, adventure, and romance all together. It stars Rascal and Nikita, who have been together since they first met in college. One day, Nikita is kidnapped by a pair of nefarious villains named Doberman and Rottweiler, and Rascal jumps into the fray to rescue the only woman he's ever loved. Aided in his quest by a quirky cast of heroes and abetted by his wondrous scarf that can turn into anything, he sets off to find his lady love.

According to Peterson, *Strikeback!* is actually a trilogy. "It was constructed with something like the structure of the *Star Wars* trilogy in mind," he says. "Most people will probably think of it as a standard group book, like *Justice League America*, but it's really not. Strikeback represents a coalition of friends who pull together in times of need. Over the course of the anticipated three mini-series, we envision the group as being much larger than the reader is led to believe at the beginning."

The initial six-issue outing marks the first creator/owner collaboration for the duo. "Jonathan and I have been privately developing several other projects as well as *Strikeback!*," Maguire states. "Basically, after years of toiling in the trenches to produce company-owned material, we both decided it was time to break away and take a shot [at it] ourselves. What can I say? We're young and ambitious! We wanted to create something new and exciting—something we could call our own."

Peterson is a former DC editor who worked on *The New Titans*, *Deathstroke*, and *OMAC*. Maguire is best known for his work on the mid-'80s *Justice League* revival, the 1992

THE MAN CALLED A•X, livin' big with big guns...

Hard-boiled detectives plus H.P. Lovecraft equals THE NOCTURNALS.

Adventures of Captain America prestige format mini-series, and early issues of *Team Titans*.

The Man Called A•X, a six-issue mini-series, makes its appearance in November. Created by writer Marv Wolfman and artist Shawn McManus, the one-man rampage named A•X (pronounced "ax") strikes the town of Bedlam—a town where criminals have ruled with an iron-gloved fist since the 1700s. The town was established as a sort of "hole in the wall" safe haven for them, and despite its current facade of respectability, it is run by a cartel of crime families. Alone in his quest to rid the city of its ever-present crime, the man called A•X has a tough job ahead of him. The worst part of the job—besides not knowing who he's working for, or why he's killing the men he seeks out—is that A•X doesn't even know who he really is. In fact, the only thing A•X can really do is continue pursuing his quest of vengeance until he uncovers some answers.

Best known for his work on DC's Titans books over the years, Wolfman promises to combine slam-bang action/adventure with mystery, drama, and the rich characterization for which he is known. "I planned the story as a novel, so it has a definite beginning, middle, and end," he says.

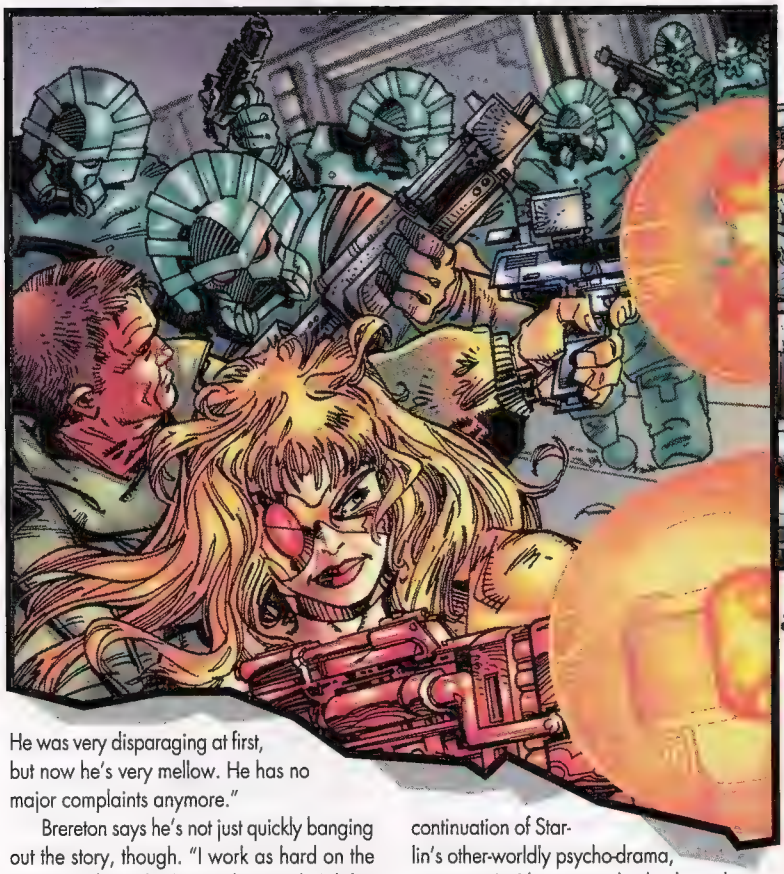
Kicking Off the New Year

Hitting the stands in January '95 will be *The Nocturnals*, a six-issue series from the mind and pen of Dan Brereton. The series revolves around Doc Horror, who is part pulp tough guy, part champion, part outlaw, and part family man. He is a mysterious underworld figure who actually freaks out even the gangsters with whom he associates. "If you took a werewolf, and gave him a gun and a degree in quantum physics, you might approach what Doc Horror is," says Brereton. *The Nocturnals* is everything that Brereton loves in fiction, combining elements of hard-boiled detectives, H.P. Lovecraft, pulp noir, and The Shadow. "It's the kind of book I could do for the rest of my career," he notes.

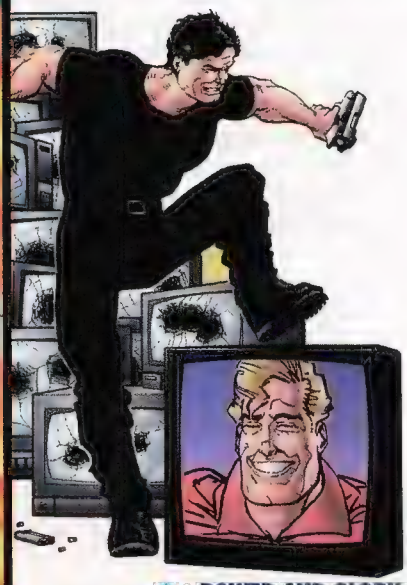
The Nocturnals are Doc Horror; Halloween Girl (Doc's young daughter, Eve); Firelion, a pyrokinetic samurai android; Starfish, an amphibian from an alien race left on Earth thousands of years ago; Komodo, a reptile-like man created in a bio-engineering lab; Polychrome, an alien pacifist; and the Gunwitch, a gunfighting zombie.

The Nocturnals marks Brereton's first attempt at writing comics professionally, and he admits, "In the beginning, I had a real bad case of nerves about the writing. I thought, at first, of working with a writer, but the more I talked to the writers I considered, the more I realized I really had to do it myself. There were too many levels on which the details were personal. So, I decided to go ahead and write it myself. I mean, what the hell, it's a comic book; it's not literature. There are comic book writers who [purposefully] do literature...and those who do it but don't realize it. I went to Howard Chaykin for advice and he became my—[using] his term—'creative rabbi.' He tore the hell out of my first outline; said start over from scratch. I took all his advice, did some reading about story structure, and I showed it to him again.

METAPHYSIQUE. To quote creator Norm Breyfogle, "Kind of like *Sandman*, but with muscles and a smaller vocabulary."



◀ **STAR SLAMMERS.**
Kicking butt and taking names.



▲ **POWER AND GLORY.**
How to market a superhero.

He was very disparaging at first, but now he's very mellow. He has no major complaints anymore."

Brereton says he's not just quickly banging out the story, though. "I work as hard on the script as I do on the [painted] artwork. I didn't think that would happen, but it did. I may be exaggerating just a touch," he admits.

The warm days of spring '95 bring with them Norm Breyfogle's six-issue *Metaphysique*. Breyfogle, who recently completed a successful year-long run as artist on Malibu's *Prime*, explores his new dream-like tale of horror and mystery as a coming-of-age saga. This story will introduce readers to the young hero of the piece—a patient in a dream therapy program where a group of psychics learn to create their own realities in order to cope, communicate, and battle with personal conflicts. Breyfogle calls *Metaphysique* "superhero action in metaphysical form to the finish. Kind of like Neil Gaiman's *Sandman*, but with muscles and a smaller vocabulary."

When questioned about the creative origin of *Metaphysique*, Breyfogle responds, "Generally, *Metaphysique* arose from my own personal search for answers to some fundamental questions about life's meaning and inner structure. More specifically, *Metaphysique* is a cannibalization and improvement of *The Astral Kid*, an unpublished five-issue series I concocted years ago."

The Sequels

In addition to those features already mentioned, expect a number of follow-ups and sequels to previously-run series. These will include November's *'Breed II*, the six-issue continuation of Starlin's other-worldly psycho-drama, a *Power & Glory* special, plus bound volumes of the original runs of these two series.

In the follow-up to the tale of Raymond Stoner from the first *'Breed*, the half-breed demon continues on his journey of self-discovery and epic battles, including the discovery of a greater plan in store from the demon world.

Then in Chaykin's *Power & Glory Winter Special*, slated for publication sometime around Christmas, the characters Newmar and Cox have developed a mass-market version of the process that created the American Powerhouse. In a skewed version of Andy Warhol's 15-minutes-of-fame quote, *everybody* gets superpowers for two weeks. With this newfound power, even your worst nightmares won't come close to what actually occurs.

Of course, there are still *Dreadstar* and *Star Slammers*. The first is ongoing and the second is a five-issue mini-series. Kalla Dreadstar—the daughter of the original series's protagonist Vanth Dreadstar—is off on a quest with the Lord High Papal in hopes that their search will reveal answers as to what happened to Vanth, Skeevo, and Teuton. Peter David, who has been writing the series since issue #41 of its initial run at Epic, says of the new series, drawn by Ernie Colón, "It's space opera, pure and simple space opera: a very well-established, and very well-respected—at least by some people—avenue of science fiction. It's as enjoyable to fans of hard-core science fiction as anything could be, and enjoyable to fans of fantasy."

Simonson's *Star Slammers* continues to "kick butt and take names," according to the series's creator. *Star Slammers* began life as a fan endeavor for Simonson, who crafted his team's initial adventure as a promotional effort to help get WorldCon—The World Science Fiction Convention, which changes location every year—to Washington in 1974 (which worked). The Slammers returned some 12 years later in *Marvel Graphic Novel #6*, and now, another 12 years hence, have returned for yet another adventure. "The very first Slammers story I did was in 1970, so obviously I do these guys about every 12 years," Simonson says, laughing. "I'm hoping to cut my lead time down on the next story."

The exact nature of that next story is still up in the air, Simonson reports. "My original idea was to jump around in the Slammers' history; to do sort of 'spot-welds' along the timeline, little bright arcs of light at significant moments, so that in the end you'd have a sort of jumping history of the Star Slammers," he says. "I'd still like to do that, but given today's market, it might be wiser to stay with an established character rather than create a new set for each series."

Last but not least is *The Life and Times of Forever Maelstrom* by Howard Chaykin. According to Chaykin, Maelstrom—who will appear in a limited series in the fall—is the Paul Bunyan of time. He's a big-game hunter dragged through history by a cranky, eons-old, time-traveling timber wolf named Eli. By the series's start, Maelstrom's already over-stimulated life gets turned up a notch when he winds up stalking his most dangerous adver-

saries—a quintet of gene-gineered feral children, at large in the urban jungle.

"Maelstrom tends to be occasionally inept," Chaykin says, "making adjustments because things change all the time in minor ways, which is where some of the comedy comes from." Chaykin goes on to say that this series is undoubtedly the most mainstream title he's ever done. "It's pretty G-rated," he notes. "It's an absolute kick-butt action/adventure. I like physical contact between characters."

Chaykin reports that there are superhero elements in *Forever Maelstrom*, but not in quite the way readers might be used to them. "I still feel that people who run around with their underwear outside their pants, who think they're solving the world's problems by beating the crap out of petty evildoers, is really kind of a 1930s idea," he says. "It's an expression of an inchoate frustration that people can't get past. If superheroes really wanted to fight crime, they'd be beating the crap out of the president—but that's another story, no matter who is in power."

As for Jurgens, the only Bravura founder not yet accounted for, his project *Deuce*, according to Bravura Line Editor Dan Danko, is not currently being planned as a Bravura title, leaving its fate in the hands of perhaps another publisher.

DREADSTAR.
Back for more in '94.

Singing the Bravura Song

Danko says the Bravura imprint "will publish the best damned comics on the market. You can quote me on that." He notes that the line is not limited to a specific genre or topic, but a desire to let the retailer and consumer know that they're going to get great art and a great story by established creators. "When you pick up a Walt Simonson book, you know the level of quality to expect," he points out. "When you buy something by Jim Starlin or Howard Chaykin or Dan Brereton, you're not just throwing your money into a big black abyss and wondering what will come out. We are creating a confidence in the retailer and the reader, that when they buy a Bravura comic, they will get the best damned comic available."

That terrific comic output will not be limited to only the current group of creators. Danko says he is on the lookout for new creators and concepts. "I'm in negotiation with a whole list of people—none of whom can be named, because the deals aren't set," he reports. But the founders of Bravura will remain important to the mix, in part because they have a say in what gets published with the word "Bravura" on the cover. "The founders have the right to determine what projects will and will not be published as Bravura titles," Danko says. "That's not granted to the second-tier guys. I don't show them every single submission, but once I'm satisfied that a proposal is Bravura-worthy, then I pass it to the founders for approval. And all I need is a majority vote."

Simonson, one of the founders, sees Bravura's niche in the market as one of quality, not style. "If it remains successful, my image of Bravura is a place for creators to go with projects they want to do—provided the projects meet a certain quality standard," he notes. "I have no interest in style per se; looking over the long history of comics, there are a zillion successful styles. There are probably a zillion-*cubed* lousy styles, but there's an awful lot of really nifty material out there. I'd love for Bravura to be a place where people could go and do that kind of material." ☆

Robert J. Sodaro is a one-time comic-book creator who is "owned" by his wife, son, cat, house, and addiction to the medium. He writes about comics for what can laughably be called a living; in his mythical spare time, it's his hobby.

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For the name of the winner, available after December 1[illegible], 1994, send a stamped, self-addressed envelope to X-Men Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

Official Destroy the Solar System Coupon

I am:

NAME (PLEASE PRINT CLEARLY) _____ AGE _____

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (DON'T FORGET YOUR AREA CODE) _____

DARK PHOENIX ™ & © MARVEL ENTERTAINMENT GROUP

TOYING around • around • around • around

WITH SEAN AUNE

SAN DIEGO TOY CON

Though it's called the "San Diego Comic Con," perhaps the name should be changed to "Toy Con," considering how much toy news there was this year. It involved walking through miles of aisles and display stands just to track down all these stories. The decision as to which toy line I cover first was simply made by drawing names out of a hat. And the winner is...

Toy Biz

Toy Biz expects to add to its X-Men and X-Force lines, while premiering its new Iron Man and Fantastic Four toy lines. Between all four of these lines, the company will add 51 (yes, 51!) new figures! Quite a few of them will not ship until sometime in 1995, and there is no guarantee on exactly when or how all these figures will appear.

Expect new figures in February or March for the following X-Men characters: Corsair, Gladiator, Wolverine in Space Suit, Executioner, Cameron Hodge/Phalanx, and Phoenix (the old Jean Grey version) in the green and yellow outfit. Two figures with no announced release date are Wolverine in Fang's Outfit (from *Uncanny X-Men* #108), and Cable in his current yellow and blue outfit.

In other good news concerning the X-Men line, expect to see Rogue on the shelves in heavier quantities than first expected. Rather than shipping only one female character per case, Toy Biz will ship four to six Rogues per case. Until they see how the rest of that assortment sells, nobody will commit to a definite amount, save that Rogue will ship in the same numbers as any other figure.

X-pect to see some exclusive figures coming out of the ever-popular X-Men line, from different sources. The Venture department store chain will have a 10-inch Combat Cable in new colors during late September. This seems to mark Venture's first venture (Ouch! Sorry.) into exclusive items. Wal-Mart returns with more twin packs this year, but instead of just X-Men, the stores will have a series of four different X-Men vs. Spider-Man packs. The list of figures include Beast vs. Web-Shooting Spider-Man, Civilian Wolverine vs. Peter Parker, Juggernaut vs. Parachute Spider-Man, and Nightcrawler vs. Web Racer Spider-Man.

Also, look for Kay-Bee Toy & Hobby stores to offer more exclusives this year, called Metallic Edition Twin Packs. These include two six-inch X-Men figures on a card and will come with a bonus Steel Mutant. The packs are Maverick/Trevor Fitzroy with Wolverine Steel Mutant and Silver Samurai/Robot Wolverine with a Cyclops Steel Mutant.

Toys R' Us will be the only store selling Mojo at first. Expect to see him around Christmas.

And finally, FAO Schwarz's mail-order catalog is also dealing in exclusives. They will have a Battle Pack, which includes Trevor Fitzroy, Combat Cable, Deadpool, and Forge, all sporting spiffy new paint jobs. Be warned: just because they are exclusive for the moment does not mean you will not see them elsewhere later.

With the introduction of the *Marvel Action Hour* cartoon, starring Iron Man and the Fantastic Four—each in their own half-hour segment—Toy Biz will launch new toys based on each show. The prototypes at the show were by far some of the best examples of toy sculpting seen

PHOTO: AL ORTEGA

From next year's Toy Biz collection, left to right: Iron Man, an unpainted Thanos (lying down), Backlash, Silver Surfer III, War Machine, Thing II, Grey Gargoyle, Mandarin, Human Torch II, and Terrax.

ALL CHARACTERS SHOWN ABOVE ™ & © MARVEL ENTERTAINMENT GROUP. BACKGROUND ART ™ & © ECLIPSE.

PHOTO: AL ORTEGA

WarBlade and Helspont, two of Playmates's new line of WildC.A.T.s characters, are just a taste of things to come.

in a long time. Special thanks go to Ron McArdle, who is the product manager on these lines for Toy Biz, for all the time and effort he made sure went into the figures!

Iron Man wears several different suits of armor in both the show and the toy line, plus many of his old enemies will appear. Expect to pay about $1.00 more than normal for these figures, due to their metallic paint jobs. The nice thing about this line is that all the actual Iron Man figures will have removable armor parts that are interchangeable among all the armored figures. The figures announced for the first assortment include Backlash, Grey Gargoyle, Hydro-Armor Iron Man, Iron Man (Shellhead's current red and yellow armor), Mandarin with light up rings, Spider-Woman, and War Machine.

The second assortment will consist of Dreadknight, Hawkeye, Hulkbuster Armor Iron Man (although the name is subject to change), Modok, the red-and-silver-armored Iron Man (name pending), Stealth Armor Iron Man, and Whirlwind. This assortment will then be followed by the Dragon Assortment, containing Fin Fang Foom, Gold Dragon, and Silver Dragon.

The *Fantastic Four* figures announced for release in the first assortment include Mr. Fantastic II, Thing II, Doctor Doom II, Terrax, Mole Man with Moleoid (his little helper), Black Bolt, and Silver Surfer III. Although this group contains figures that have already been done by Toy Biz, this release will consist of completely new sculptures. For instance, Mr. Fantastic will have stretchy rubber arms, but the rest of him will be solid plastic.

The second assortment contains Human Torch II, Invisible Woman II, Gorgon, Firelord, Thanos, Dragon Man, and Namor with ponytail, which is just one example of how much attention to detail and continuity went into these toys!

Other items planned for this line include a 14-inch Galactus figure (FINALLY!), a Thing Skycycle, and a Solo Pod for Mr. Fantastic. The most exciting item, though, will be a Fantasticar built in a modular fashion that allows you to take it apart and put it in different formations. This vehicle will be scaled to fit both the new figures coming out and the older figures, in case you don't want to purchase new ones.

New figures are getting ready to join the Spider-Man toy line, even though the first ones won't hit stores until the end of September. Assortment three contains Shocker, Mysterio, Rhino, Spider-Man with Web Wings, a newly molded Multi-Joint Spider-Man, Green Goblin, and Scorpion. Even further in this line's future (no announced release date yet, other than sometime next year), look for Prowler, Spider-Man in Black Costume, Venom with Eddie Brock head and Venom mask, Chameleon, and Six-Armed Spider-Man. All sound really promising.

Image

Image has quite a bit in store for the toy market. The biggest announcement in San Diego was that Playmates (you know, the company that does the *Star Trek* toys) would produce a line based on Jim Lee's *WildC.A.T.s*! The figures will vary in height from five-and-one-half to six inches.

Prototypes of WarBlade and Helspont were on display during the convention and looked quite impressive. Additional figures due out include Grifter, Zealot, Maul, Spartan, and a Daemonite. Only two vehicles have been announced so far, but no official names have been selected yet. Motorcycles will be made for both Grifter and Zealot. Expect to see everything released in late December or early January.

The *Spawn* toys have already started to roll into stores in early September. The first production pieces look quite sharp, and two very eye-catching TV commercials have been produced. A second release of figures is currently in the works for the spring. So far, the new assortment will feature Angela, Commando Spawn, and Malebolgia, which stands about 12 inches and has 21 points of articulation. TMP Toys is hoping to be able to release this toy at an astounding retail price of $5.95, like the rest of its line.

Other Image creators are taking advantage of McFarlane's decision to form a toy company. As mentioned in *Wizard* #37, Rob Liefeld is letting McFarlane produce Youngblood figures. The prototypes for both Badrock and Chapel were shown in San Diego, and both look very strong and well-sculpted. Erik Larsen has also mentioned that some interest has been expressed in producing figures of his characters, the Savage Dragon and SuperPatriot. More news as it comes about.

Star Wars

Lucasfilm's licensing people finally commented on all the rumors about a *Star Wars* toy line possibly returning. They say that they are talking with Kenner, but nothing has been signed as of yet. If a line is produced, it will consist of characters from the first three films, but will not reuse the old molds that were used to create the original figures. They also commented that no plans exist for a license to be granted to two toy companies at once. Hopefully, more information will come out at Toy Fair '95 in February.

Does Kenner have enough irons in the fire? Rumor has it that the company is working with DC on a Superman line. It is also rumored to have acquired the

WARBLADE & HELSPONT ™ & © WILDSTORM PRODUCTIONS DBA AEGIS ENTERTAINMENT INC.

Watch out for these figures! Spawn's medieval horsie (left) looks to be interested in a new rider: Rob Liefeld's Badrock (right).

license for Oliver Stone's planned remake of the movie *Planet of the Apes*. Kenner must have a love affair with apes, because it also allegedly has the rights to next year's film *Congo*, based on Michael Crichton's 1980 novel, about gorillas who get a little ticked off at mankind and decide to fight back.

Star Trek: Generations News

Specifics on Playmates's *Star Trek: Generations* line have finally been announced. The 20 figures include B'Tor, Lursa, Dr. Crusher, Data, Chekov, Scotty, Capt. Kirk, Geordi LaForge, Capt. Picard, Worf, 19th Century Worf, Riker, Guinan, Counselor Troi, Soran, and Capt. Kirk in Space Suit.

The Engineering Room playset, originally announced for the regular toy line, has been moved over to the *Generations* line. There will also be three light and sound ships: the Enterprise 1701-D with battle damage, a Klingon Bird of Prey, and the Enterprise 1701-B, which will be an Excelsior class starship. Four 9-inch figures will be produced of Capt. Picard, Capt. Kirk, Data, and Geordi LaForge. And for those of you who like to role-play, there will be a new communicator, as well as a weapon whose name cannot be released as of yet.

Ultraverse

Over at Malibu's Ultraverse, the rumors are true: Malibu has signed a deal for a toy line. Galoob, the toy company behind Micro Machines and Biker Mice from Mars, has the master toy license. The projected debut is for Toy Fair '95 in February. The characters to be used in this line aren't settled upon yet, but as soon as the information is available, it will appear in these very pages.

Well, that appears to be it for this month. Other rumors need some fact checking before getting your hopes up, just to find out they're untrue. So be sure to be here next month.

Sean Aune owns Splash Comics and Toys, a store in Kirksville, Mo.

More Spawn figures coming your way, from left: Chapel, Angela, and Commando Spawn. (Commando Spawn? Does he really need bombs and stuff? I mean, c'mon, he's...Spawn!)

Spawn is a registered trademark of Todd McFarlane Productions. Badrock ™ & © Rob Liefeld. All other characters shown on this page ™ & © Todd McFarlane Productions. Photos by Al Ortega.

HOMEMADE HEROES

The four Third Prize winners this month will receive an *Incredible Hulk* #418 signed by Peter David and a *Lynch Mob* #1 signed by Brian Pulido. The two Second Prize winners will receive a *Marvels* #0 signed by Alex Ross, a *Brigade* #0 signed by Jeff Matsuda, a *Beavis and Butt-Head* #1 signed by Rick Parker and Mike Lackey, and a Dark Horse cold-cast King Kong porcelain model kit. The Grand Prize winner will receive a Gold *X-O Manowar* #0, a limited edition *Xombi* #0, a Gold *Bloodshot* #0, a limited edition *Rune* #0, and a Dark Horse cold-cast King Kong porcelain model kit.

If you're interested in entering the homemade figure contest, send entries to: Figure of the Month Contest, c/o Toying Around, 151 Wells Ave., Congers, NY 10920-2064. (No Polaroids—and make sure you focus, dammit!)

Special thanks to Dark Horse for donating the model kits. You guys are where it's at!

Chameleon Boy and Proty ™ & © DC Comics

Grand Prize Winner

"Ah...ah...achoo! Uh, somebody get me a Kleenex."

It's Cham and his amorphous pal Proty! (Or is that Proty II?) This shape-changing Legionnaire and his little buddy were designed by the talented M.S. Spivey, with Mr. Daggle's costume (his original duds, natch) created by Roddy M. Garcia of Houston, Texas, and the head done by Richard Wesnner of Chandler, Ariz. Awesome job, people, and Long Live the Legion!

Second Prize Winner

The Maxx ™ & © Sam Kieth

"Stand fast and face my wrath, evi...holy crap, my feet are freakin' huge!"

This humongous Maxx was made from a Toy Biz Strong Guy and...wait a minute. A Toy Biz figure? That's some neat trick photography, making him look so huge. Anyway, the Maxx may have started out as a Strong Guy figure, but thanks to some custom sculpting by Tom Gomes of Tiverton, R.I., we got ourselves a Maxx! (Tip of the *Wizard* cap to background artist Chris Flanagan.)

Third Prize Winner

X ™ & © Dark Horse Comics Inc.

"Man, my nails are takin' forever to dry!"

Comics' Greatest World's main mystery man, X, owes his existence to a Toy Biz Spider-Man and the talented hands of Michael Walstrom of Ames, Iowa. Real sharp.

Captain Britain ™ & © Marvel Entertainment Group

Second Prize Winner

"Yes, I am British, and only slightly less annoying than the French."

Captain Chin here was crafted by R.T. Van Arsdall of Lakeland, Fla., and was once a Kenner Batman from the company's Batman: The Animated Series line. Superb!

Radioactive Man ™ & © 1994 Bongo Entertainment Inc.

Third Prize Winner

"C...c...coffee. B...bring me m...m...more c...coffee!"

The Bongo champion of justice was crafted from an Ultimate Warrior body, a Homer Simpson head and a whole mess o' red paint. Hats off to Kevork Jarjokian and Dimitri Kasambalis of the Bronx, N.Y.

Green Lantern ™ & © DC Comics

Third Prize Winner

"The new G.L.? Why, yes I am!"

The awesome new Green Lantern (you rule, Kyle!) was once an omnipotent Q figure from Playmates' Star Trek: T.N.G. figure line, but a little work from David Martin of Ozone Park, N.Y., and presto, we got us a G.L.!

Psylocke ™ & © Marvel Entertainment Group

Third Prize Winner

"And one and two and lift! And one and two and..."

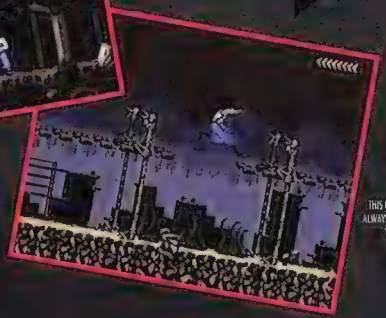
This super-articulated Psylocke, made from a super-articulated Toy Biz Spider-Man, was crafted by Kevin Bonson of West Islip, N.Y. The psychic knife was a piece of fluorescent plastic, the head is from Jack Tenrec's girlfriend (you figure it out), and her hair and...um, thingies are courtesy of a hot glue gun.

MEET KYLE BLACKTHORNE THE MOST LETHAL WEAPON IN THE UNIVERSE...

FALL '94

AND NOW HE'S COME HOME TO TAKE OUT THE TRASH.

BLACKTHORNE



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Nintendo

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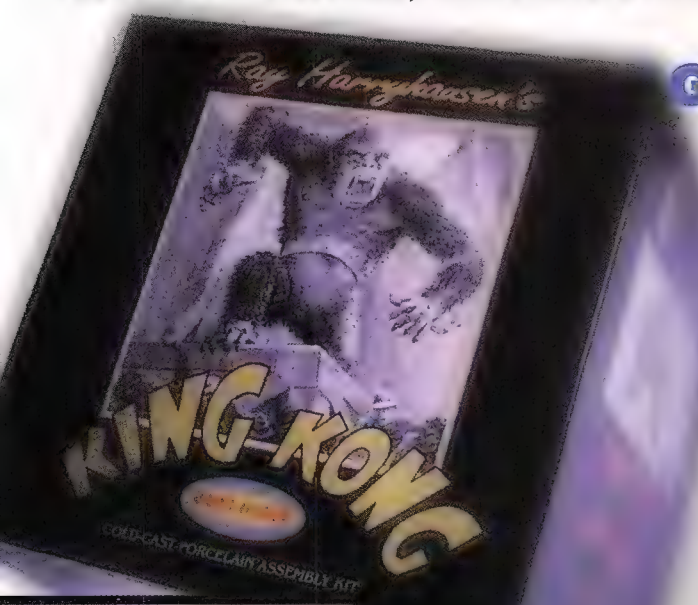
WIZARD™ CONTEST

Monkeys...Monkeys!

No sir, nothing spells excitement more than a half-naked chick and a couple of huge monkeys, and thanks to your pals at Dark Horse and Wizard Press, you can live the excitement!



How freakin' cool are these guys?!?

Grand Prize (One winner)

Two awesome assembly kits of the monstrous King Kong, both produced by the masters at Dark Horse! The first, a cold-cast porcelain kit, features the gargantuan gorilla in chains, ready to burst out roaring! Then there's the soft vinyl model, which has the banana eatin' lug showing off that ape angst we know and love so well (and holding that poor babe whom we know he loves so well)! Speakin' o' babes, you'll also be getting a ready-made, bee-you-tiful Jasmine cold-cast statue, straight from the pages of Dark Horse's *John Byrne's Next Men*—put her between the two Kongs and just watch 'em duke it out!

So how do you win this excite-o-rific contest? Simple. Just fill out the official Dark Horse contest coupon below, slap it in an envelope, hang a stamp on it and mail the whole thing off to the address below. We'll pick one winner out of a hat, and if you're it—boom—we mail you the monkeys.

Dark Horse Contest
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

Yer deadline's November 28, 1994—miss the deadline, and no monkeys!

The Fine Print

No purchase necessary. Contest is open to anyone except employees of Wizard Press and Dark Horse, their immediate families, and anybody who doesn't think that King Kong was the coolest darn monkey ever to get shot by a biplane and fall to his death from the Empire State Building. Print your name, age, address, city, state, zip code, and your telephone number with area code on the official entry form, a three-by-five-inch index card, or a standard postcard. Enter as many times as you like. Mail each entry to Dark Horse Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Come to think of it, what poor sap had to clean up the street after Kong went splat? (And tell me all the hot dog street vendors didn't run sales that month.) **All entries must be received at contest headquarters by November 28, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on November 29, by Wizard Press.

For the name of the winner, available after December 16, 1994, send a stamped, self-addressed envelope to Dark Horse Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching Wizard!

King Kong ™ & © 1933 RKO Pictures, Inc. Licensed by Turner Home Entertainment. All Rights Reserved.

The picture of the box was focused when Vinnie Holland took it. The other two photos are by some nifty mystery photographer, courtesy of Dark Horse Comics.

CONTEST Dark Horse Coupon

ENTRIES DUE BY NOV. 28, 1994!

I am:

NAME (please print clearly) _____ AGE _____

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (don't forget your area code) _____

PALMER'S PICKS

Paradise Found

Strangers in Paradise creator Terry Moore claims that the characters he created for his first comic book series are not his favorites. The comic has been very well-received by just about everybody who has seen it, but Moore says he'd rather be doing stories with different characters and situations. Despite what Moore thinks, it would seem almost impossible to come up with a series to top *Strangers in Paradise*.

Terry Moore is one of the brightest new talents in comics. He has played in rock bands, worked on movie crews, and edited television commercials and music videos, but this marks his debut as a comic artist. With little fanfare, Antarctic Press launched *Strangers in Paradise* late last year as a three-issue mini-series. Word spread quickly, turning the comic into the sleeper hit of 1994. After the series concluded, there was enough demand from readers and critics to warrant a second mini-series. Rumors circulated that Moore would bring his sequel to Dark Horse Comics or Kitchen Sink Press, but he eventually decided to put everything on the line and self-publish. So far, Moore has received nothing but support and enthusiasm from distributors and retailers, which is very rare for a new publisher who only does one black-and-white book.

The original *Strangers in Paradise* series features a story about love and relationships involving two best friends: neurotic Francine and impulsive Katchoo. Francine is in love with Freddie Femurs, who can best be described as the furthest thing from the ideal boyfriend; he's only interested in sleeping with her and cheats on her any chance he gets. Katchoo is upset with Freddie because of the emotional damage he is inflicting on Francine. So, Katchoo decides to take her own form of revenge on Freddie because she happens to be in love with Francine. The situation is further complicated by David, who chases after Katchoo even though she repeatedly tells him she's not interested. Somehow, Moore manages to resolve most of this mess by the end of the series.

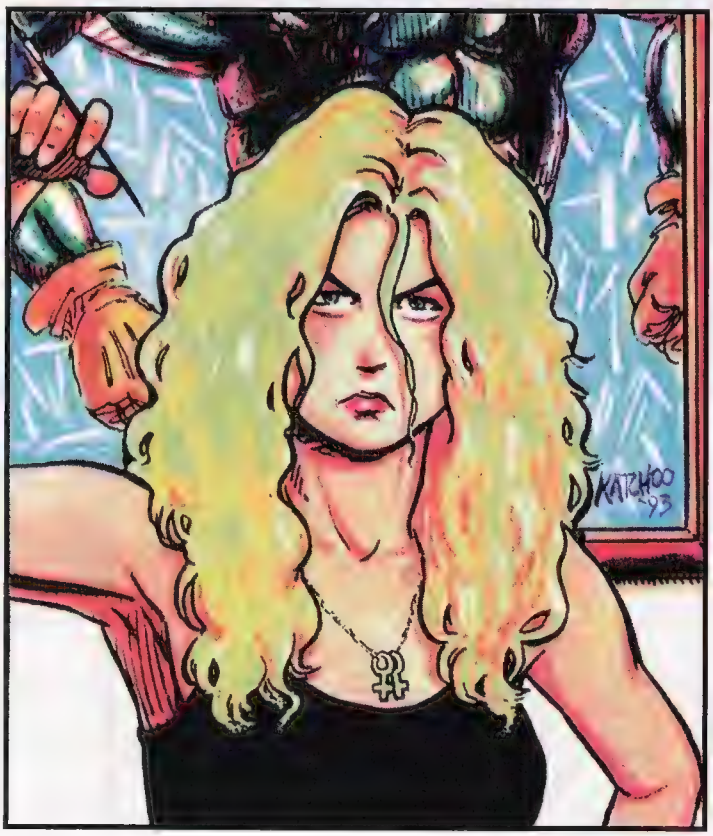
Terry Moore writes *Strangers in Paradise* with one of the most romantic and lyrical voices in comics today.

With the new self-published series, Moore catches up with his main characters nine months after the original series. All of the players have changed and aged, especially Katchoo, who is now subdued and troubled about something. Moore will not give away too much, but he says that the new storyline will deal with AIDS. He wants to present a more poetic and personal approach to the subject without being preachy or clinical. Instead, he will take a look at how people cope with the death of a friend.

Moore has created a cast of more than twenty characters for *Strangers in Paradise*, but only a fraction of them have appeared so far. This abundance of characters helps give the comic a firm setting and background. He imbues all of the characters, not just the main ones, with their own stories. There are more than enough plot threads and secrets alluded to in the first series to expand upon in future issues. Moore's new series will be non-linear, so some stories may take place in the past to reveal more about mysterious characters like Katchoo and David.

While the plot of *Strangers in Paradise* may sound like typical melodrama on the surface, Moore looks at things from a unique perspective. By making his two main characters female, Moore reveals a different standpoint on relationships. He infuses the comic with a fair amount of light-hearted humor, and carries the story along at a fast pace. Moore writes *Strangers in Paradise* with one of the most romantic and lyrical voices

Katchoo, the artist.



in comics today. The characters seek an idealized picture of love. Moore intersperses small, quiet glimpses of poetry and song lyrics throughout the story, and while the characters sometimes deal with their problems in extreme ways, they never reach the point of parody.

Moore has been drawing all of his life, and it certainly shows. He took a few classes from Dick Ruhl, a retired Disney animator, but he is mostly self-taught. With a flair for characterization and expressions, Moore holds his pages together with a strong sense of design, best demonstrated by his use of black areas. His characters' expressions may be cartoony at times, but they move and react to events like real people. Moore shows his characters' emotions not only with their faces, but with their body language as well.

Moore has plans for stories differing from *Strangers in Paradise*. One fantasy/romance/science fiction story revolves around a man who claims to be the midwife to our world. However, Moore intends to stick with *Strangers in Paradise* as long as people follow the characters and he remains enthusiastic about them. Considering the popularity of *Strangers in Paradise* and the strength of its characters, the series should last for a very long time.

As always, you can send any letters, comics for review, or chocolate chip cookie recipes to me at Palmer's Picks, c/o Wizard Press, 151 Wells Avenue, Congers, NY 10920-2064. ☆

The gang's all here for the Halloween party. Top right: Katchoo as the Terminator.

PICK OF THE MONTH

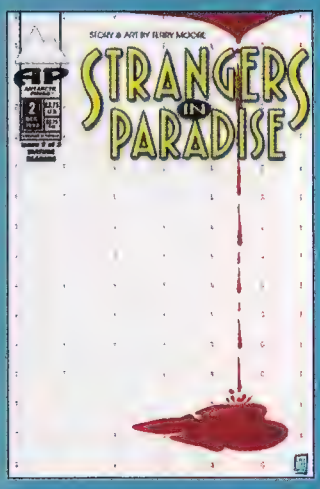
ACME Novelty Library #3: This series changes formats once again. Chris Ware presents stories featuring the potato-guy from *Raw* and some early college strips from the *Daily Texan* in a digest-sized book featuring both color and black-and-white pages. Ware's painstaking work never ceases to amaze; he deals with the loneliness and isolation of everyday life under the guise of a "harmless" cartoon style.

Tom Palmer Jr. is a fugitive running from the law who happens to do some freelance writing in his spare time.

Tom's Recommended Reading

Strangers in Paradise: Terry Moore's comic was originally published by Antarctic Press as a three-issue mini-series. Antarctic has also published a trade paperback collection of the series, which includes a short story from *Negative Burn*, pinups, and sketchbook pages. If you can't find these items at your local comic store, you can order individual issues for $3.75 or the collected edition for $7.95 (both prices are postage paid) from Antarctic Press, 7272 Wurzbach Suite #204, San Antonio, TX 78240. The new *Strangers in Paradise* series is self-published by Moore's Abstract Studio, and the first issue should be out by now, with more to come on a bi-monthly schedule. If, for some reason, you can't find the new series, you can drop a line to Abstract Studio at P.O. Box 271487, Houston, TX 77277-1487. By the way, the second and third issues of the original *Strangers in Paradise* series contained a back-up story featuring A-Girl by Elizabeth Watasin. A-Girl is the star of an excellent small-press comic that Elizabeth publishes herself. For a look at Elizabeth's work, send two dollars (or more) to her at 120 So. San Fernando Blvd. #231, Burbank, CA 91502.

Miscellaneous: *Strangers in Paradise* is Terry Moore's first comic book, but his work has appeared in other places as well. A five-page *Strangers in Paradise* story ran in *Negative Burn* #13 and was reprinted in the *Strangers in Paradise* paperback. Moore drew a back cover for *Negative Burn* #15, as well as "Madame October," an eleven-page installment of The Alan Moore Songbook for #16. He penciled a Sandman pinup for *Sandman: A Gallery of Dreams* which was inked by *Wandering Star* creator Teri S. Wood. He drew a story, written by Dennis Eichhorn, for Eichhorn's *Real Stuff* #17. Additionally, *Strangers in Paradise* has been featured as the Cerebus Preview in *Cerebus* #186.



Terry Moore's Recommended Reading: For those of you who are interested, here's a list of some of the comics that Terry Moore is currently reading:

The Ballad of Doctor Richardson, Sin Titulo and *THB* by Paul Pope, from Horse Press
Cerebus, by Dave Sim and Gerhard, from Aardvark-Vanaheim
Bone, by Jeff Smith, from Cartoon Books
The Incredible Hulk, by Peter David and Gary Frank, from Marvel Comics
The Maxx, by Sam Kieth and William Messner-Loebs, from Image Comics

David, Katchoo, Francine and *Stangers in Paradise* ™ & © Terry Moore

WIZARD™ CONTEST

Spawn Rules!

SEEING HOW *SPAWN* SELLS ABOUT A GAJILLION COPIES EVERY MONTH, WE FIGURE YOU FANS OUT THERE MUST REALLY LIKE THE LI'L BUGGER. NOT JUST LIKE, BUT *LOVE* HIM. WITH THAT IN MIND, WE'RE GONNA PUT YOUR SPAWN KNOWLEDGE TO THE TEST.

Grand Prize (One winner)

One grand prize winner will receive a set of the Todd McFarlane Productions Spawn action figures (Spawn, Medieval Spawn, Violator, The Clown, Malebolgia, Overtkill and Tremor), a complete set of the *Spawn* comic book series (#1-#24), copies of *Spawn/Batman*, *Batman/Spawn*, and an official Spawn baseball cap, signed by the main man himself, Todd McFarlane!

Now, the only way you can win any of this cool stuff is to take a gander at those five Spawn heads shown below, and figure out the specific issue in which that particular Spawn mug showed up. (Most of the comics we used are strictly *Spawn* issues, but remember—he's appeared in a few other books!) It's just that simple.

And once you're done with that, fill out the official Spawn coupon below, stuff it in an envelope, moisten a stamp (in any way you like), slap it on your entry, and mail it off to:

Spawn Contest
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

ENTRIES DUE BY NOV. 28, 1994!

Spawn Contest

Get crackin'—yer deadline's November 28, 1994

NAME (PLEASE PRINT CLEARLY) _____ AGE _____

HOME ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (DON'T FORGET YOUR AREA CODE) _____

SPAWN MUG #1 IS FROM: _____

SPAWN MUG #2 IS FROM: _____

SPAWN MUG #3 IS FROM: _____

SPAWN MUG #4 IS FROM: _____

SPAWN MUG #5 IS FROM: _____

Contest Rules!

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and anybody who felt McFarlane drew better back in his *Infinity Inc.* days. Print your name, age, address, city, state, zip code and your telephone number with area code, and the issues each of the five Spawn faces appeared in, on the official entry form, a three-by-five-inch index card, or a standard postcard. Enter as many times as you like. Mail each entry to Spawn Contest, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. No mechanical reproductions will be accepted. All entries become the property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. Though it is kinda false advertising, nobody would buy Pork & Beans if the label read Pork and Fat. **All entries must be received at contest headquarters by November 28, 1994.** Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on November 29, 1994, by Wizard Press.

For the name of the winner, available after December 16, 1994, send a stamped, self-addressed envelope to Spawn Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just keep watching *Wizard*!

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COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

It's time once again to test all that worthless comic book knowledge you've accumulated in that noggin of yours when you should've been out mooning the neighbors. What follows are 25 of the hardest questions ever slapped together by a band of sticky fanboys.

This month, we're grading your comic knowledge against the un-Peter Parker-ish events that have happened in Spider-Man's life. The higher your score, the more ridiculous the event, and the bigger the fanboy or fangirl you are!

score	rank
0-5	Spidey, the "everyman, down-to-Earth hero," marries a superhot supermodel.
6-12	Spidey, who, more than any other hero (next to Captain America), believes that all life must be preserved, becomes a gritty and dangerously violent "superhero."
13-19	Spidey's parents, who have been dead for over two decades, turn out to be alive.
20-24	Spidey's once-dead parents turn out to be shapeshifting robots.
25	Spider-Man's clone (you know, the one that died—remember how Spidey carried around the corpse for a while?) shows up alive, and hey, he might be the real Peter Parker.

1. Which of the following characters wasn't featured on one of the cards that came polybagged with *X-Force* #1?
A) Sunspot
B) Shatterstar
C) Deadpool
D) Siryn

2. The Starjammer called Corsair is actually the father of:
A) Cyclops.
B) Hawkeye.
C) Sue Storm.
D) the Black Knight.

3. In the original *Wolverine* mini-series, which female supporting cast member was introduced?
A) Mariko
B) Yukio
C) Yashada
D) Lady Deathstrike

4. Which post-*Crisis* Batman supporting cast member apparently killed a criminal by throwing him off a building?
A) Tim Drake
B) Jason Todd
C) Shondra Kinsolving
D) Kevin Costner, but the scum deserved it. He killed Sean Connery...

5. The former Youngblood member known as Chapel murdered:
A) Battlestone.
B) Cabbot.
C) Spawn.
D) Dane.

6. Which of the following titles became a weekly showcase for a whole host of comic characters?
A) *DC Showcase Universe*
B) *Marvel Triple Action*
C) *Action Comics*
D) *Adventure Comics*

7. In *Venom: The Madness*, Venom battled:
A) the Mace.
B) Demogoblin.
C) Juggernaut.
D) a bad writer (and lost!).

8. The Silver Surfer's old girlfriend was:
A) Norrin Radd.
B) Shalla Bal.
C) Jar-Tran.
D) Aim-E-Fissure.

9. Which of the following characters was once one of the Four Horsemen of Apocalypse?
A) Sabretooth
B) Black Axe
C) Archangel
D) Warmonger

10. When the strain of being Superman became too much for him, Supes unconsciously adopted the costumed identity of:
A) Gangbuster.
B) the Guardian.
C) the Eradicator.
D) Kaptain Krypton.

11. Cloak and Dagger made their debut in the pages of which comic book?
A) *Amazing Spider-Man*
B) *Spectacular Spider-Man*
C) *Web of Spider-Man*
D) *Sucky Hero Showcase*

12. Which of the following characters debuted and died in his very first appearance?
A) Major Maple Leaf
B) The Master Mold
C) Black Bolt
D) Wonder Man

13. The Jaguar is a female comic character whose stories were published by:
A) DC.
B) Impact.
C) Image.
D) Continuity.

14. The Nasty Boys were the henchmen of:
A) Arnim Zola.
B) Mr. Sinister.
C) Gideon.
D) Missy Hyatt, who is kinda like a fictional character.

15. Which major comics event was determined by phone-in votes from fans?
A) Lois Lane's response to Clark Kent's proposal
B) The return of the original Batman
C) The death of Robin II
D) Sabretooth's joining the X-Men

16. Which of the following characters did not have children who grew up to be superheroes?
A) Scott Summers and Jean Grey
B) Supreme and assorted comic book chicks
C) Reed and Sue Richards
D) Magnus and Leeja

17. The Outlaws were a band of heroes made up mostly of enemies of:
A) Spider-Man.
B) Batman.
C) Flash.
D) Captain America.

18. Tim Drake first donned the Robin garb during the course of which storyline?
A) "A Lonely Place of Dying"
B) "Batman: Year Three"
C) "The Mud Pack"
D) "Knightfall"

19. Stryfe made his debut in the pages of:
A) *X-Force.*
B) *The New Mutants.*
C) *Cable* (regular series).
D) *Cable* (mini-series).

20. Velocity is a member of which superteam?
A) Teen Speed
B) Team Titans
C) Cyberforce
D) Justice League Task Force

21. In *Battlestar Galactica,* money was called:
A) Daggits.
B) Cubits.
C) Crediits.
D) Yatoo.

22. Donald Blake found the hammer of Thor while visiting:
A) Norway.
B) the Himalayas.
C) the Alps.
D) Home Depot.

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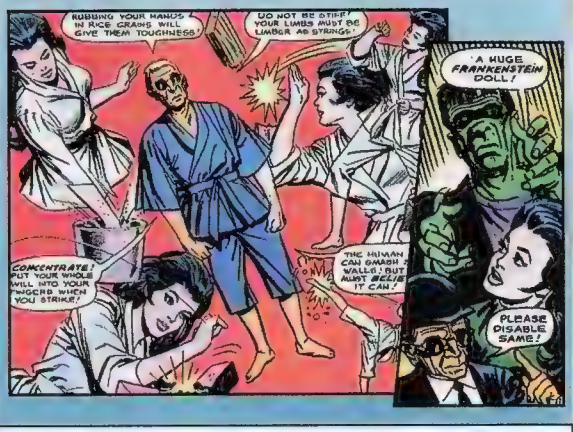
23. Kitty Pryde was almost married to:
A) Cypher.
B) Caliban.
C) Colossus.
D) O.J. Simpson (whew, that was a close one!).

24. Which of the following Spider-Man villains debuted in *Amazing Spider-Man* before the others?
A) Kraven
B) Rhino
C) Scorpion
D) Kingpin

25. After reading *Batman/Spawn* and *Spawn/Batman* back to back, which of the following aftereffects are you most likely to suffer?
A) A cold, wet feeling in your gut, then the slow realization that you just got bilked out of $8.90
B) A dizzy, nauseous sensation just before you black out
C) The oddest feeling, as if someone had filled your pants with bacon and hit you in the head with a snow shovel
D) All of the above (and then some) ☆

stupid but TRUE...

As Wonder Woman, Princess Diana of the Amazons has gone through many roles in life, including those of a fugitive from justice and an outer space adventurer. However, in terms of absolute ridiculousness, no Wonder-period compares to her "jumpsuit" era of the early '70s. In *WW* (vol. 1) #179, Diana's mother gives her the choice of traveling with the Amazons to another dimension, or relinquishing all of her powers and weapons. One "Steve Trevor needs me" and tearjerker ritual later, Diana Prince finds herself just an average Jane in Man's World (hey, their term, not ours, cats). She soon finds I-Ching, a blind, old, *solid* Chinese Martial Arts instructor who teaches our mod heroine several physical combat skills, throwing in advice like "Rubbing your hands in rice grains will give them toughness!" as an added bonus. For the next four years, Diana, wearing various hip outfits, battles terrifying forces like a huge Frankenstein doll, Liz Taylor lookalikes, and the groovy "Gnarth." This "hippie" period of the Amazing Amazon, which thankfully ended with #204, truly has to be seen to be believed. Need a laugh/groan combo or just looking for some good vibes? Pick up WW's "jumpsuit" years. It's now!



Wonder Woman and I-Ching ™ & © DC Comics

ANSWERS

1.D 2.A 3.B 4.B 5.C 6.C 7.C 8.B 9.C
10.A 11.B 12.D 13.B 14.B 15.C 16.A 17.A 18.A
19.B 20.C 21.B 22.A 23.B 24.C 25.D

the Wizard of Cards

By Stephen Shamus

X-Men Unlimited

If Ultra X-Men didn't satisfy your thirst for premium X-Men cards, take heart—Fleer's Ultra X-Men returns. The '95 version is coming in December, just in time for the holiday season. The set includes 150 painted cards highlighting the talents of such noted artists as Glenn Fabry, Boris Vallejo, Ray Lago, John Romita Sr., Greg & Tim Hildebrandt, and Luis Royo. Subsets include the various X-teams, as well as some of the greatest battles that Marvel's mutants have endured. In terms of chase cards, Fleer has really stepped things up with its first-ever chromium cards. Ten in all, these cards are fully painted by Boris Vallejo and Julie Bell, and feature Archangel, Bishop, Cyclops, Gambit, Iceman, Jean Grey, Psylocke, Rogue, Storm, and Wolverine. In addition, the Plastic Animation cards are back, as are the Power Blast etched foil cards, with the sets containing ten and nine cards respectively; both sets feature many of the above X-Men characters. There will be multiple packaging varieties and various chase card insertion rates, which we'll detail next month.

Looking to the future (February of 1995, to be precise), Flair Marvel will present its second release. Yep, this means that once again, collectors will be shelling out $4 a pack. This hasn't discouraged collectors before, so we don't expect it to now. Once again, these cards will have computer-generated art and review major Marvel Comics events of 1994.

SkyBox has issued a solid follow-up to the ever-popular Sandman card series, with a brand-new oversized set featuring cards measuring 2 1/2-by-4 1/2 inches each. The series, entitled DC Vertigo, runs the gamut of all the Vertigo titles, including *Swamp Thing, Hellblazer, The Books of Magic,* and *The Sandman*. The set consists of 90 cards—47 covers and 42 all-new pieces of original painted art by DC artists, including Jon J. Muth, plus a checklist. Included in the original art pieces are portrait shots of the most popular Vertigo characters, such as John Constantine, Tim Hunter, and Shade. The set is not short on chase cards, either. The fourth SkyDisc makes its appearance here, this time featuring Death from the *Sandman* series, with two images on the same card: the first being Death sitting by a tombstone, and the second, an up-close look at the character, who winks at you as you view the card. Six foil-enhanced cards are also available in this set, featuring John Constantine, Tim Hunter, The Sandman, Shade the Changing Man, Swamp Thing, and The Golden Age Sandman. Six-card packs have a suggested retail of $1.99.

SkyBox has six Star Trek sets on the way for November, each adapting one of the first six films: *Star Trek: The Motion Picture, Star Trek II: The Wrath of Khan, Star Trek III: The Search for Spock, Star Trek IV: The Voyage Home, Star Trek V: The Final Frontier,* and *Star Trek VI: The Undiscovered Country*—all under the Cinema Collection. Each set is direct-to-the-consumer only (for now), by calling 1-800-9-SKYBOX (you hungry fans have to wait until early October to call, though). Every set may be offered to hobby shops at a later date. Each individually numbered set contains 72 cards and comes in its own protective plastic case. Featuring cards which are oversized at 2 1/2-by-4 1/2 inches and horizontal, each series retails for $19.95 plus postage and handling, or two for $34.95. If you buy all six together, it will only run you $89.95 plus shipping, and you'll receive an exclusive six-card subset displaying early shots from November's *Star Trek: Generations* movie. Each series will be limited to less than 30,000. Finally, in early December, Trek fans will be able to delight from a card set adapting the *Generations* movie itself. The 90-card set features film clips that include characters from both Trek eras. The oversized card set comes six to a pack. We'll get you the info on bonus cards just as soon as we know it.

Hi-ho, again! Continuing its tradition of Disney cards, SkyBox is releasing the second series of Snow White and the Seven Dwarfs sometime in mid-October. This 90-card set contains some interesting subsets, including a ten-card coloring and activity set, and a ten-card trivia set outlining the history behind the classic animated film. Snow White, the Seven Dwarfs, and the Queen are all featured on nine foil-embossed chase cards. The eight-card packs, retailing for 99 cents each, will let you relive this Disney classic.

Dark Horse Comics is releasing a series of three-card sets starting in November. These sets feature a brand-new technology that allows one card to depict up to 15, that's right, 15 images. The first three Legend Flippin' Images feature Madman, *Sin City,* and a yet-

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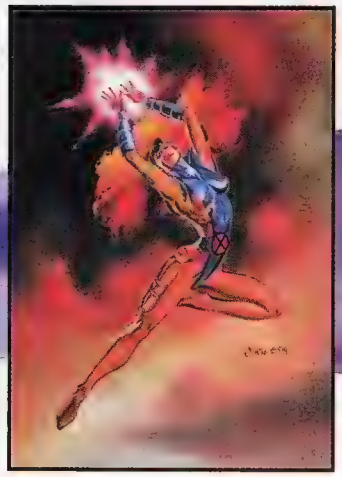

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Geez, ain't there enough X-Men cards to go around? Oh well, they do look cool, though. Jean Grey, Omega Red, and Archangel, from the '95 Fleer Ultra X-Men card set.

to-be-named character. There's a suggested retail of $7.95 per set.

From Topps sometime this fall comes Marc Silvestri's *Cyberforce*. Each eight-card pack in this 90-card super-deluxe set will set you back $1.89. The set is a mix of original and pick-up art. Look for more details next month.

Collect-A-Card, who gave us both series of the Mighty Morphin Power Rangers, is trying to put a third on the shelf in time for the holiday season. It's all a matter of timing and whether or not they can get the photos and artwork from the new episodes of the hit show, which begin airing on Fox in September.

Magic: The Gathering has been, without a doubt, one of the best-selling card games of all time. The fun never stops, and with constant extensions via booster packs, players can play for hours on end. The trend will hopefully continue with Wizards of the Coast's newest installment, *Jyhad*. *Magic* designer Richard Garfield also put *Jyhad* together, and while it seems almost impossible to try to follow up *Magic*, Garfield seems to know what the players want. Based on White Wolf's role playing game entitled *Vampire: The Masquerade*, each player starts with 30 blood points and has to "suck" all the blood out of the other people. The 76-card Jyhad starter deck carries a suggested retail price of $8.95, while additional 19-card booster packs fetch $2.75 each. Time will tell if this game even nears the popularity of *Magic*.

Simpsons series 2 cards have recently hit the streets, and early indications are that this set will be another strong seller. The first series sold out immediately, and collectors have been chomping at the bit for another series ever since. It's great to see so many new faces from the TV show in this second set. The Flip-O-Matic is back, as is all the fun that made the first series a hit. The best of the lot, though, is the Mayor Diamond Joe Quimby (Ted Kennedy lookalike) card, where the heavily accented Bostonian promises, "If elected, I will not serve. But I still want to be elected." (You have to imagine the Boston accent, of course—the card doesn't talk!)

For those who live in the metropolitan New York area or are big fans of Broadway, Topps released a 20-card set commemorating the Broadway show *Damn Yankees* in early August. The cards have a design similar to the Topps Baseball cards from 1954, the year the show was written and during which the show's action takes place. The cards can be found at shops specializing in Broadway merchandise or at theaters where the show plays. And it's only five bucks a set for a taste of the Great White Way!

Stephen Shamus and his ego are the associate publishers of Collector's Sportslook *and neither of them has a sense of humor.*

™ & © DC Comics

For fans who can't get enough of the awesome Sandman cards, brace yourselves for the DC Vertigo series.

™ & © Paramount Pictures

"Captain, you look even snottier than ever." "Shut up, Number One." SkyBox's upcoming Star Trek: Generations set.

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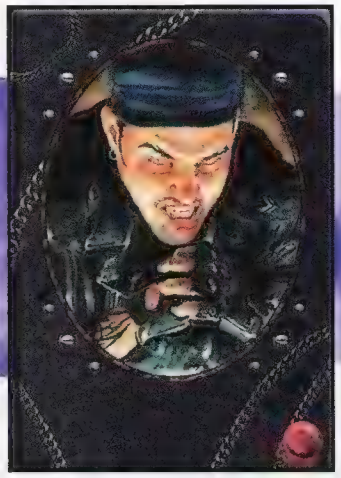

From the folks who brought you *Magic: The Gathering* comes *Jyhad*. The object of the game? Suck blood from all your opponents! Cool.

TOP 10 HEROES & VILLAINS OF THE MONTH

This list doesn't track the number of copies which a specific character sells each month. It doesn't pay any attention to any kind of sales meter. This list is a roster of the 10 comic book characters with the strongest fan following—nothing more, nothing less.

1. SPAWN

Hey kids, how can ya tell that Spawn's at a hockey game? 'Cuz there's a "face-off" in the corner! Bwah-ha-ha! Spawn's popularity just continues to explode, and with a new line of toys coming out any day now, as well as two issues shipping in October (the much-clamored-for #'s 19 and 20), Spawn will continue to be all the kiddies' most favorite feller. We do have a question concerning him, though. In *Violator* #3, he gave all his power to the Violator, who promised to give it back. How come we never saw the power return to Spawn before the end of the issue? Sounds like a job for the Continuity Cops to us.

2. SPIDER-MAN

Is Spidey eating his mask in this shot? Who knows, but with the erratic, oftentimes ridiculous behavior he's been displaying lately, anything is possible. He's been running around saying that he's "the Spider, only the Spider" for quite some time now, and that he "hates Peter Parker." Time for a reality check here, Spidey. You are the Spider, sure, we realize that. But you're also Peter Parker under that mask, bozo, and if you don't start acting like him anytime soon, you're going to lose more than your aunt, your wife, and your friends—you're going to lose the readers who have faithfully stuck by you for years.

3. BATMAN

Looking like he just took one to the chin, Batman has certainly had a tough year. After finally battling back (no pun intended) from the crippling injuries he received at the hands of Bane, only to face a challenge of rehabilitation from Lady Shiva that included bazillions of ninjas wanting to kill him, Batman finally came face-to-face with Jean Paul Valley, his Batman successor. After building up a phenomenal story over nearly two years, DC delivered a finale that was somewhat lacking in punch. But we figure that keeping Jean Paul around to fight (and sell comics and possibly toys) as Azrael was the plan all along.

4. PITT

The beakless behemoth continues to pop up all over the Image Universe these days—surely a testament to his enduring and escalating popularity. It almost reminds us of when Marvel had characters like the Punisher, Wolverine, Cable and Ghost Rider popping up in every title from *Death's Head* to *Terror, Inc.* The difference with Pitt is that while he pops up in other people's books, he never seems to be on the stands with his own. So, while readers may tire of certain characters due to oversaturation, it appears that Pitt's standing in the hot character community is pretty safe for the time being, thanks to his infrequent solo adventures.

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5. GAMBIT

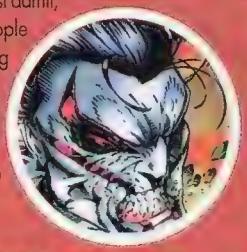
With a look like this on his face, we can only assume that the Louisiana Loverboy is up to some form of no good. We keep hearing (from folks like Bishop and Sabretooth) all about Remy LeBeau's shady past, but as of yet he hasn't given readers any indication that he's a deep-down baddie. From outward appearances, this stylin' X-Man seems to be a man/mutant who knows what he wants, and what has to be done in order to get it, even if it means taking a shortcut around more conventional, law-abiding means. If anything, that makes Gambit a prime candidate to become a politician—who knows, maybe even President!

6. LADY DEATH

Ain't she (no, not Shi) the purtiest li'l philly you done ever laid yer peepers on? One thing's for sure, though, you guys out there wouldn't want this embodiment of death to get under your skin, or it's curtains for more than just your heart. With the current bad girls craze still riding high in the market, and with her important role in the upcoming *Evil Ernie: Revenge* series, it looks like Lady Death (who should definitely be played by Anna Nicole Smith in a live-action flick, if they ever make one and if she loses about 50 pounds) will be hangin' around these charts a while.

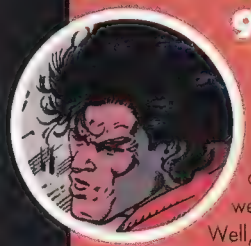
7. RIPCLAW

Ripclaw's taking a bit of a beatin' here, but don't worry, nobody's been able to keep Cyberforce's big Indian down for the count yet. If Marc Silvestri and company have their way, you'll be seeing Ripclaw on everything from T-shirts to hats to watches, and hey—even an upcoming cover of *Wizard*! We must admit, though, it's really good to see that the people over at Image have put their late-shipping problems behind them. Having a regular monthly (almost) product on the shelf sure helps fans identify with certain characters, and with nearly one-third of the Top Ten in its hands, Image is realizing just that.



8. SHI

Shi certainly doesn't look very chipper here. Might be because people mistake her for a mime and slap the crap out of her (which is standard procedure if you see a mime, by the way). Except for that unfortunate case of mistaken identity, Shi has a lot to be happy about. Coming out of left field as far as comics go, the heroine made a thunderous splash onto the hot scene and is currently riding high on the waves of the bad girls trend. So what does the future hold for Ms. Ishikawa? It's lookin' pretty good, 'cause the series has been developing the character and storyline of Shi very carefully, which makes it likely that when this trend settles down a bit, Shi will have a lot more to offer than just her good looks.



9. SUPERMAN

There's certainly some controversy brewing concerning this guy. Just who is buried in his tomb? Are Superman and Clark Kent actually two separate individuals? Did something weawwy scwwewy go on during *Zero Hour*? Well, we know the answer to that last question, at least. It appears that the entire DC universe has gone topsy-turvy since Hal Jordan...er...excuse us, Parallax decided to take matters into his own hands. Now Superman is as confused as the rest of the DC universe about his status, and seems a bit desperate to nail it down. Things could get interesting for the Big Blue Boy Scout, and certainly merit keeping an eye on.

10. VAMPIRELLA

Looks like Vampi has decided to do some swimming, only she's decided to do it in a pool of blood. Good thing for her that she possesses lungs (and that's with a capital L) that are capable of holding enough oxygen for everyone in the tri-state area. Aside from her obvious assets (both of 'em), Vampi's popularity has really taken off since the folks over at Harris (Vampi's publishers) have gotten the new *Vengeance of Vampirella* series out on a monthly basis. This worked the fans into a Vampi-frenzy, giving 'em all a Vampi-dose every month, and this once-underground character's popularity has shot through the roof. ☆

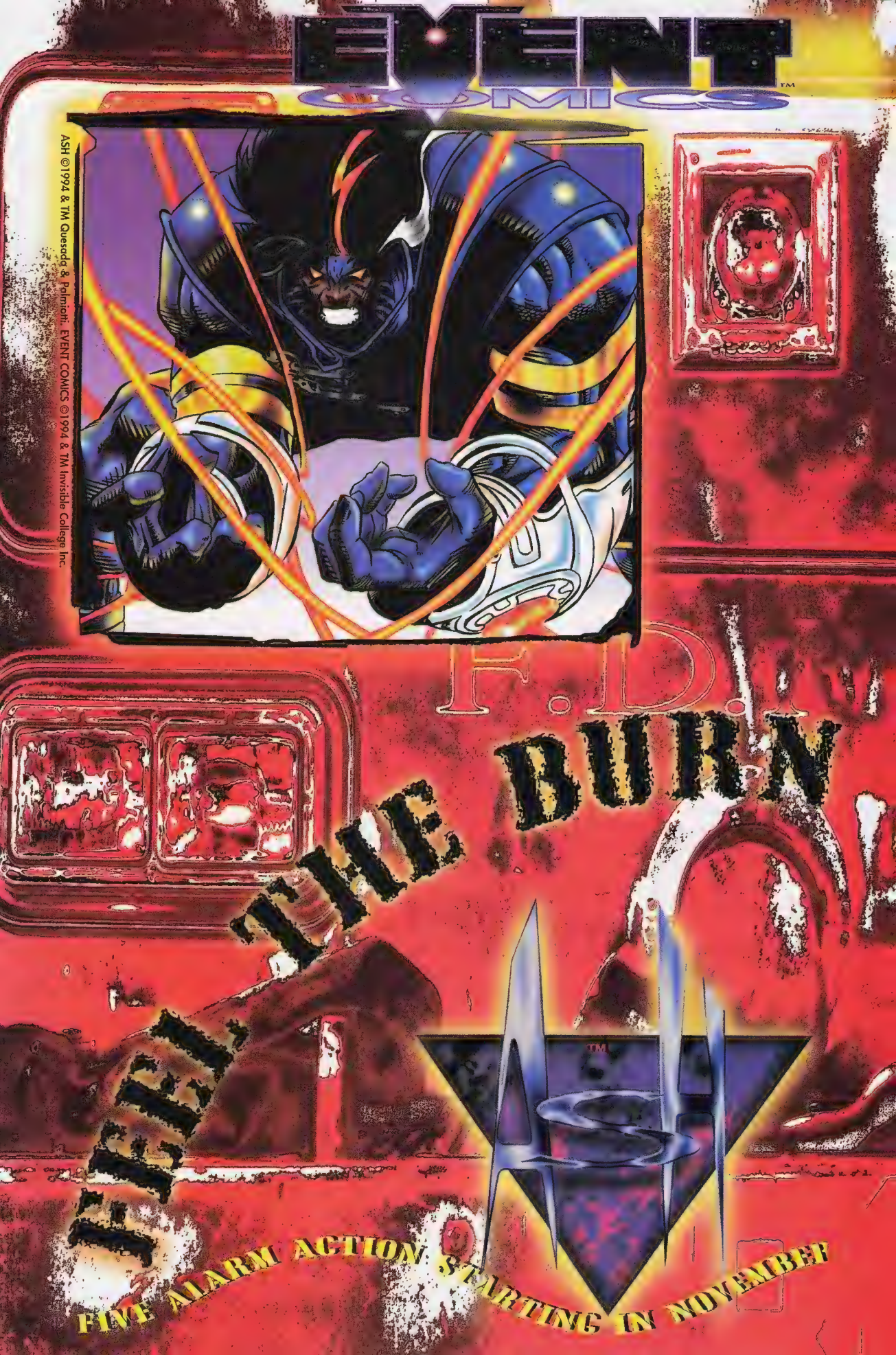
MORT OF THE MONTH

Now it's time to look at the lamest character of the month, or, as we like to call 'em, the Mort of the Month!

STRIPESY

Whoa! Take a gander at this striped candy-ass. One would figure that Stripesy's power was the ability to make barber poles and candy canes, but in actuality (as much actuality as ya get in comics), he had no powers at all! His real name is Pat Dugan, and he became the Golden Age "hero" Stripesy upon hearing a person vocally wish that the American flag would come to life and fight the Axis powers (we figured someone wished the Cat in the Hat would come alive to tackle the Nazis). After fighting crime as the sidekick of his *younger* buddy the Star-Spangled Kid, Dugan and the Kid joined teams like the All-Star Squadron and the Seven Soldiers of Victory. We recently got a glimpse of this awe-inspiring beacon of justice in the final few issues of *Infinity Inc.*, but thankfully only briefly, as he retired after one last mission. Geez, you'd think the first order of business in *Zero Hour* would be to completely erase this jackass (down to the dental records) from DC's continuity. Maybe DC's next continuity-fixing story'll do it.

Gambit ™ & © Marvel Entertainment Group. Ripclaw ™ & © Top Cow Productions Inc. Superman & Stripesy ™ & © DC Comics.
Shi ™ & © William Elliott Tucci. Lady Death ™ & © Brian Pulido. Vampirella ™ & © Harris Publications Inc.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F.D.
THE BURN
ASH™
FIVE ALARM ACTION STARTING IN NOVEMBER

X-Factor ™ & © Marvel Entertainment Group

X-Factor #88

Artist: ***Joe Quesada***
Writer: ***Peter David***
Publisher: ***Marvel Comics***
Release date: ***March 1993***

Hot dog! Is it me or does Joe Quesada draw the coolest covers in comicdom? That's one talented fella. Anywho, aside from featuring that funky Quesada art on the inside and outside, this ish also offers the first appearance of the semihot (and getting hotter) mutant bad boy with an attitude, Random!

Yes sir, in a day and age when all the hot characters seem used up and crusty (quick crusty roll call: Wolverine, Ghost Rider, Azrael, Magneto, Punisher, Moonboy), Random is definitely unique. Now that he's officially joined X-Factor and getting tons o' X-posure, his first appearance here in *X-Factor* #88 will become quite the hot pop-culture morsel. And if that isn't enough to make you want to grow sideburns, don a bell-bottomed jumpsuit, and rush right out to buy a copy, you also get to see Quicksilver and Crystal bump uglies.

WINDING BACK THE ATCH

Value then: $7.00
Value now: $12.50

One year ago this month, the *Wizard* Comic Watch spotlighted *Uncanny X-Men* #244, the first appearance of Generation X-er Jubilee.

™ & © Marvel Entertainment Group

The New Mutants ™ & © Marvel Entertainment Group

The New Mutants #18

Artist: ***Bill Seink...no, that's not right. Bill Sinkev...uh...Sienkevi... hang on a sec, lemme see how to spell this. Ah, OK: Sienkiewicz (that must've been murder in school)***
Writer: ***Chris Claremont***
Publisher: ***Marvel Comics***
Release date: ***August 1984***

Reaching into the apparently bottomless pit of mutant-related Comic Watch books, we mighty *Wizard* wizards have dug up another sleeper from ages past.

This time, along with the beginning of the cool Demon Bear story, we have the first appearance of...Warlock! Yes, one of the suckiest characters ever to soil a comics page made his debut here in *New Mutants* #18. While he may have been crappy, he certainly had a devout fan following, small as it might have been. And Warlock, who had been very dead for years, has recently made his triumphant return to life and comics, in the Douglock epic! (Comic characters coming back to life?!? Well bite me on the butt and call me an apple! Shee-oot, that there's one O-riginal idea! Give that writer a raise!) With all that in mind, and *NM* #18's fairly cheap price tag, this ish should definitely get a little life blown into it. ☆

WINDING BACK THE ATCH

Value then: $1.75
Value now: $11.50

One year ago this month, the *Wizard* Comic Watch spotlighted *Dragon's Claws* #5, the first appearance of Death's Head.

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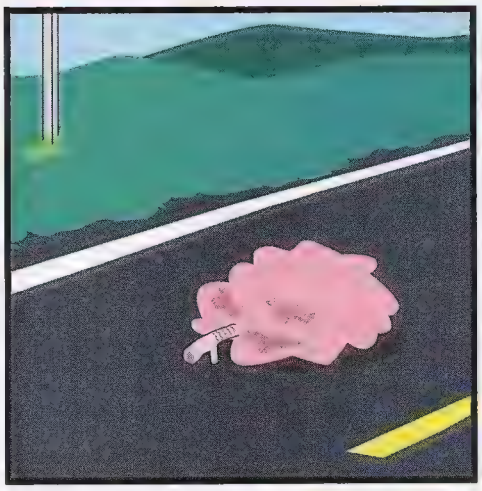
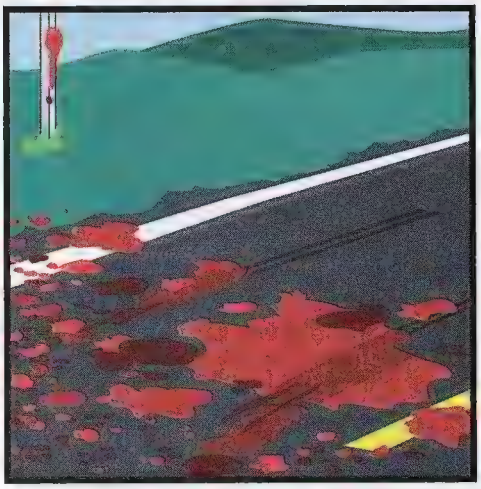
YOUR BRAIN

(IF SOMEONE WERE TO TAKE IT OUT OF YOUR HEAD AND PUT IT ON THE HIGHWAY)



YOUR BRAIN ON DRUGS



WIZARD says no to drugs.

PICKS
FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN OCTOBER!

Spawn #19 & #20

Artists: ***Greg Capullo & Mark Pennington***
Writers: ***Tom Orzechowski & Andy Grossberg***
Release Date: ***October***
Cover Price: ***$1.95 each***

Hey, kids, it's finally time to fill in that missing hole in your *Spawn* collection this October. Although there's no Todd McFarlane to be found in October, readers will instead be treated to two—count 'em—*two* issues of *Spawn*! Cool art guy Greg Capullo is on board to once again pitch-hit for the Toddmeister on penciling detail. Astute fans out there (who perused this issue's Capullo interview) know that Greg and "McToyman" will soon be teaming together full-time on the art chores for *Spawn*. "I guess I'm back by popular demand," Capullo says, adding, "with Houdini on board for these two issues, there will be lots of magic involved." What Capullo is talking about is the appearance of famed magician Harry Houdini in the two issues, prompting Capullo to quip, "It's basically a tale of two dead guys." It also prompts us to suppose that one of Spawn's powers must be the ability to bring worm poop back to life. Houdini takes Spawn into his confidence, and that's where the trouble begins.

From there, throughout the two issues, plots and subplots start flying around like a kindergartener who ate three bowls of Cookie Crisp for breakfast. A bunch of egghead scholars have concocted an experiment, but there's a catch—it calls for Spawn to die! Also, an old Soviet Union enemy from Al Simmons's spy days resurfaces, and is deadlier than ever. Meanwhile, as if that wasn't enough, another psycho shows up and is threatening to make not only the Bowery (where Spawn hangs out), but the entire city of New York go kablooie! Where Houdini (who must look really decomposed by now) fits into all of this remains (get it? "remains". Like a dead guy's remains? Whatever...) to be seen, but one thing's for sure: with two issues in October (shipping two weeks apart), *Spawn* fans will have all the thrills they can handle.

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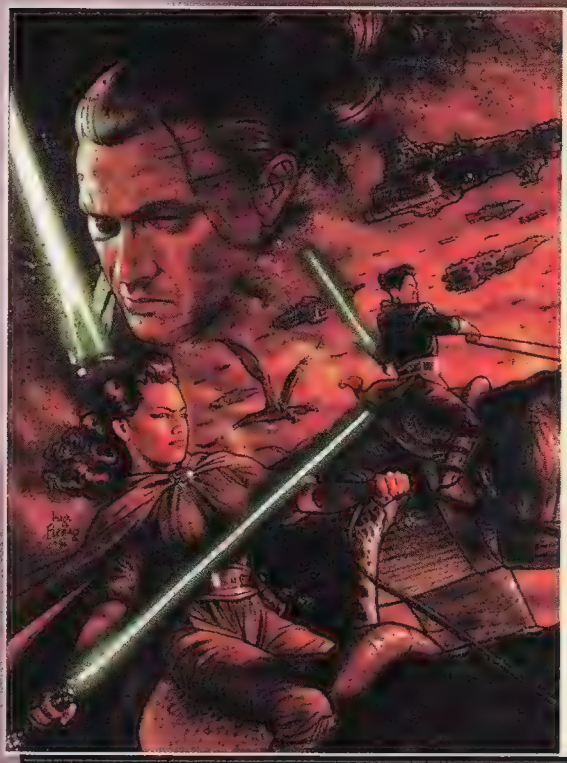
Star Wars: Tales of the Jedi—Dark Lords of the Sith, Book 1 #1



Star Wars ™ & © Lucasfilm Ltd.

Artists: ***Chris Gossett & Mike Barreiro***
Writers: ***Tom Veitch & Kevin J. Anderson***
Release Date: ***October***
Cover Price: ***$2.50***

Thanks to the fine folks at Dark Horse and Topps, October has been designated as *Star Wars* Month. Dark Horse kicks off the festivities in high gear with the release of the first issue of the company's latest *Star Wars* mini-series. The folks at Dark Horse have been proving month after month that the *Star Wars* license is an enduring one, with each successive *Star Wars* project performing better than the last in comic stores, while Dark Horse's older *Star Wars* products continue to rate secondary, or back issue market attention. The latest project promises to keep the string of *Star Wars* hits intact. *Star Wars: Tales of the Jedi—Dark Lords of the Sith, Book 1* #1 (Whew! That name is a book in and of itself!) chronicles the beginning of a quest for power undertaken by a neophyte Jedi (Ulic Qel-Droma from *Tales of the Jedi*). This quest will lead the young Jedi to revive an ancient source of evil power, making him an individual to be feared by the entire galaxy—a Dark Lord of the Sith. This tale, written by Tom Veitch (*Star Wars: Dark Empire*) and Kevin J. Anderson (the *Star Wars: Jedi Academy* novels), takes place before the continuity of the original three movies, and will give readers additional insight concerning the formation of the *Star Wars* galaxy and its history. Each copy of the book (whose title is too long to type again) will be polybagged with a Topps *Star Wars* trading card. May the force be with Dark Horse and Topps in October.

Tales to Astonish #1

Artist: ***John Estes***
Writer: ***Peter David***
Release Date: ***October***
Cover Price: ***$6.95***

Tales to Astonish is the first title Marvel is publishing under its new Marvel Select banner. The company is resurrecting three of its most popular Silver Age titles, in the form of all-new painted art projects. *Tales to Astonish* will kick things off, followed by next month's *Strange Tales* and December's *Tales of Suspense*, with each book featuring the lead characters that brought each title to prominence back in the bygone '60s. That being the case, *Tales to Astonish* will feature three former members of the Avengers: the Incredible Hulk, the winsome Wasp, and Dr. Henry Pym (the last of whom is formerly known as about a dozen superheroes, including Ant-Man, Giant-Man, and Yellowjacket, to name a few). According to *Tales* writer Peter David, "With this book, we recreate the flavor of the ancient origins of the Marvel Universe, with a slant towards the present." David adds that the teaming of the three characters to battle a newer version of Loki is "just as in *Avengers* #1," adding with a chuckle, "except this version of Loki has none of his predecessors' redeeming social qualities."

The Marvel Select titles will feature cardstock covers, as well as coated paper stock. *Tales to Astonish*, beautifully painted by John Estes, will also sport a *Marvels*-esque acetate cover for added quality. Starting in October, what was old is once again new at Marvel.

Tales to Astonish ™ & © Marvel Entertainment Group

Batman vs. Predator II: Bloodmatch #1

Batman™ & © DC Comics. Predator™ & © Twentieth Century Fox.

Artists: *Paul Gulacy & Terry Austin*
Writer: *Doug Moench*
Release Date: *October 11*
Cover Price: *$2.50*

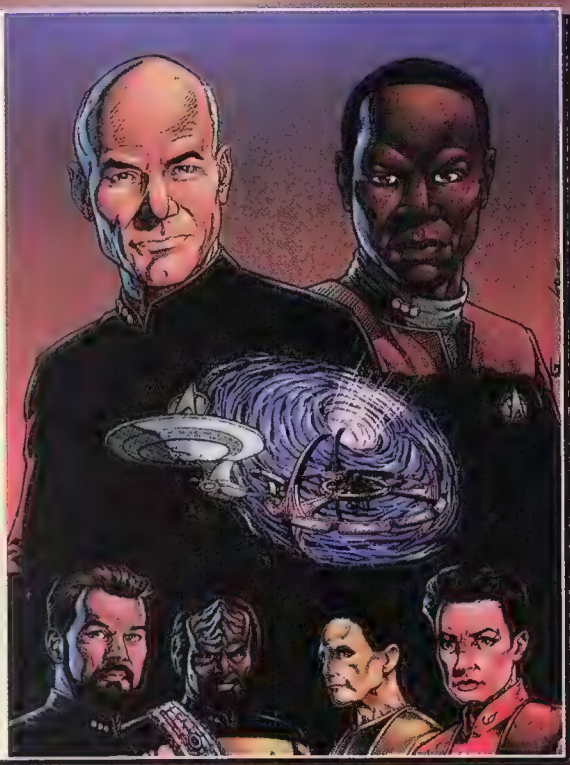
Back in 1991, DC and Dark Horse knocked heads and got together to bring readers the popular three-part bookshelf mini-series *Batman vs. Predator* (featuring awesome artwork by the brothers Kubert). Well, now it's three years later and the bell has sounded—it's time for a rematch!

At the end of the first mini-series, the hunt-happy Predator, out of respect for Batman's fighting prowess, made a vow that his species would never again hunt on Gotham City soil. That row doesn't sit too well with one young rogue Predator, who decides to make his mark in life by taking on and (hopefully) defeating the mighty champion—Batman. While this Predator is hunting down Batman (this being the Bruce Wayne Bat-version, for you curious audience members), a batch of mob hitmen are after the Bat as well. Since hunting appears to be the order of the day, toss in an additional pair of Predators (tracking down their misguided brethren), and the Huntress (helping out our pal Batman) into the fray, and you've got the ingredients necessary for a regular Hunt-a-thon. *Bloodmatch* is a 32-page, four-part mini-series, brought our way by Doug Moench and Paul Gulacy, the team responsible for the "Prey" story arc from *Batman: Legends of the Dark Knight*, as well as countless critically-acclaimed issues of *Master of Kung-Fu*. Hold onto your hats starting in October; the hunt is on.

Star Trek: Deep Space Nine/Star Trek: The Next Generation #1

Artists: *Gordon Purcell & Terry Pallot*
Writers: *Michael Jan Friedman & Mike W. Barr*
Release Date: *October 18*
Cover Price: *$2.50*

This fall looks to be shaping up as a bonanza for the multitude of *Star Trek* fans everywhere. Not only will November see the next *Trek* movie, *Generations*, hit the screen, but October has a very special comic-related *Trek* event in store. DC and Malibu have teamed up each of their *Star Trek* licensed properties for a four-issue (two from each publisher) mini-series that promises to make *Star Trek* fans everywhere just plain loopy. This month, you get a different #1 issue from both publishers, which are the first two parts of the story. While DC brings the *Next Generation* team to the table, Malibu tosses the *Deep Space Nine* crew into the mix. At DC's end of the story, the Wormhole, an access route to the Gamma Quadrant, has been messed around with, and all of the ships passing through it are now disappearing. Starfleet has assigned the Enterprise and the Deep Space Nine crew to find out just who or what is behind the Wormhole's problems, resulting in the first-ever teaming of the two crews. Malibu's half of the tale sees some Cardassian spies using the Wormhole to facilitate an escape, with a group of Starfleet's finest right behind them. While the chase for the spies is on, the respective Captains of each crew, Picard and Sisko, are busy trying to discern the real deal behind the Cardassians' scheming. Join DC and Malibu this October for a galaxy-sized epic which, according to ads promoting the event, promises to be "the most exciting *Star Trek* event of 1994."



Star Trek: The Next Generation & Star Trek: Deep Space Nine™ & © Paramount Pictures

MORE PICKS

The following pages list the grooviest titles shipping in October. Books marked by the *Wizard* Recommended Reading logo promise to deliver solid, well-written stories.

ADVENTURES OF SUPERMAN #518

DC COMICS Superman heads to Apokolips and confronts Darkseid and the Cyborg to learn just who's buried in his tomb. By Karl Kesel, Barry Kitson, and Ray McCarthy. This continues in *Action Comics* #705, where after learning nothing from his Apokolips vacation (yeah, like two of his biggest enemies are gonna give him any help whatsoever; what a pinhead...) Supes returns to Metropolis only to face a city of non-believers. How could anyone think he's not the real thing? I mean, after all, he's got muscles an' stuff. By David Michelinie, Jackson Guice, and Denis Rodier. **$1.50 EACH**

AMAZING SPIDER-MAN #396

MARVEL The "Back From the Edge" storyline begins here and leads right up to *Amazing* #400. Spidey starts to regain his sanity just in time to team up with the Daredevil clone...oh, wait...that's just the new-costumed DD. These two koo-koo kids take on the new Vulture and the old Owl. By J.M. DeMatteis, Mark Bagley, and Larry Mahlstedt. **$1.50**

BATMAN #513

DC COMICS The new Batman (What the? Didn't they just *have* a new Batman? It better not turn out to be Alfred or that old bag Aunt Harriet or something) tackles a whole lotta criminals set loose by the master of the two-step, Two-Face. By Doug Moench, Lee Weeks, and Joe Rubinstein. The story continues in *Detective Comics* #680 when the Batguy comes face-to-face (To face? Get it?) with Two-Face. By Chuck Dixon and Lee Weeks. **$1.50 EACH**

BISHOP #1

MARVEL In the first issue (of four), Bishop must deal with Mountjoy (we can haz\ard a guess as to what his powers are, but we can't talk about that here in *Wizard*), a villain from his past. To do so, he's gotta call upon his dead sister for help. Maybe he should try Dionne Warwick or Jessica Hahn and their Psychic Freaks Network. By John Ostrander, Carlos Pacheco, and Cam Smith. **$2.95**

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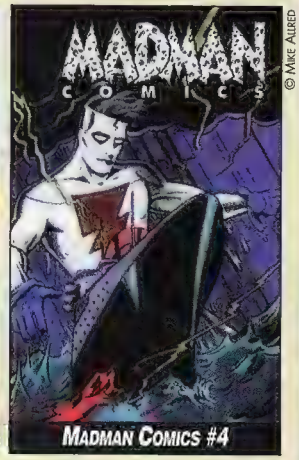
THE LONE RANGER & TONTO #3



© MIKE ALRED

MADMAN COMICS #4

BONE #16

CARTOON BOOKS Fone Bone, Thorn, and Gran'ma "faster than a speeding cow" Ben try to keep themselves dry amidst a summer storm, while avoiding those stupid and smelly rat creatures. By Jeff Smith, who says of the issue, "Basically, what's going on in the storyline is that Fone Bone and Thorn no longer know who to trust, and of course, we're right in the middle of this huge thunderstorm, which is a special effects extravaganza. [There's] good news and bad news. The good news is that Gran'ma's gonna finally start coming clean in #17. The bad news is that she won't come clean *until* #17. The connection is going to begin [this issue], as she confronts the dragon." **$2.95**

GENERATION X #2

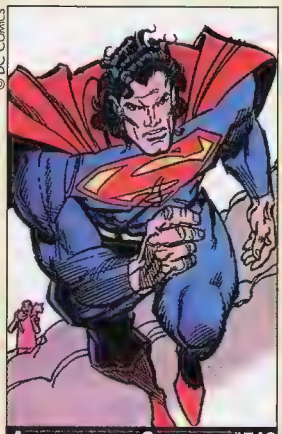
MARVEL A mysterious mutant known as Penance (that brings the mysterious mutant count up to 217) shows up, but no one's sure if she's really a friend or foe...until she starts attacking the students, that is. Boy, with a storyline that funtastic, I hope there's a deluxe version. Oh wait, there is! Hurray! By Scott Lobdell, Chris Bachalo, and Mark Buckingham. **$1.95 (DELUXE EDITION); $1.50 (NEWSSTAND EDITION)**

GREEN LANTERN #57

DC COMICS Green Lantern comes back to Earth, only to be imprisoned in Psimon's psionic grip (never did like that game) and used as a weapon against the New Titans. The story, as well as the cover, continue in *New Titans* #116. By Ron Marz, Darryl Banks and Romeo Tanghal. Marz says, "[This issue] was particularly interesting for me to write, because we got to concentrate on the character aspects of Kyle, setting up his new life in New York City, rather than just a lot of wham-bang action stuff. Hopefully, that's what people are buying the book for: character development." **$1.50**

INCREDIBLE HULK #424

MARVEL A brand-new storyline starts off with a krak-ka-ta-toom (well, a "bang" would've been a cliché, wouldn't it?), as Agamemnon is put on trial. When all sorts of lies and secrets come out, the Hulk finds himself dealing with a great big mess. By Peter David and Darick Robertson. **$1.50**



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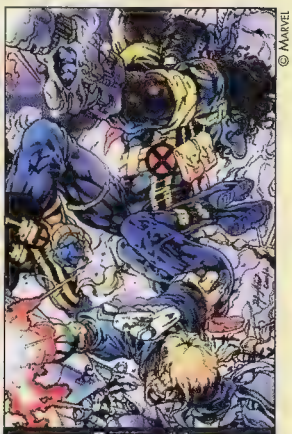
ADVENTURES OF SUPERMAN #518



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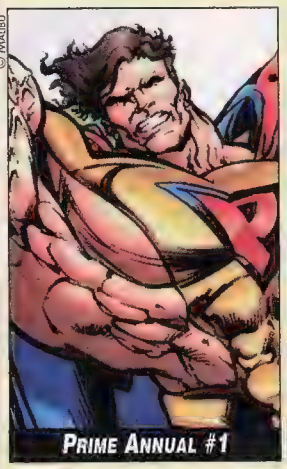
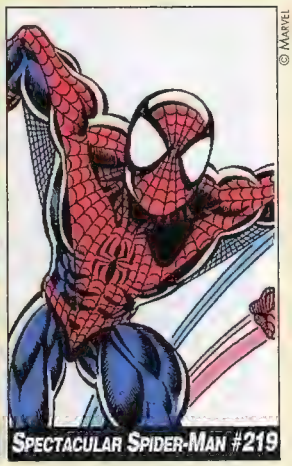
BISHOP #1

MORE PICKS


© Malibu
Prime Annual #1


© Marvel
Spectacular Spider-Man #219

John Byrne's Next Men #29: Lies #3

LEGEND/DARK HORSE OK. You've got your truths. You've got your lies (hey, maybe James Cameron's been reading this book). Now, is the whole truth a lie, or are there lies in the truth or truths in the lies or...or...ow, my head hurts. Anyway, the Next Men take a step closer to the end of the beginning of their lives. Plus, the origin of Sathanas (ten bucks says he turns out to be a Spider-Man clone). Written and drawn by John Byrne, who quips, "If you were confused up till now, then you're going to be even more confused!" **$2.50**

The Lone Ranger and Tonto #3

TOPPS Our title heroes continue their quest to end the murdering rampage of the reincarnated Aztec god. This issue, the Lone Ranger and Tonto ask Chinese herbalist Dr. Wu Chan for help, and what they get is the origin of the Aztec god. That knowledge will either help them in their quest or reveal how utterly helpless they are in terms of stopping that Aztec god fella. By Joe R. Lansdale, Tim Truman, and Rick Magyar. According to Lansdale, "If you're looking for some combination of mystery, western, horror, and just plain damn weirdness, this is where you'll get it." **$2.50**

Lord Pumpkin #0

MALIBU Fresh from his stint as a stunt double for Jack in *Nightmare Before Christmas*, the Lord Pumpkin returns! Formerly known as the Lord of the New York Underground (that is, until Sludge kicked his skinny butt), the lord of all pumpkins (yes, even the Great Pumpkin, Linus) comes back from the dead to rebuild his empire. By Dan Danko, Aaron Lopresti, and Gary Martin. **$2.50**

Madman Comics #4

LEGEND/DARK HORSE Madman meets Muscleman, *mano a mano*. The two duke it out aboard a cruise liner, as the mysterious killer on board is finally revealed. This snappy issue is brought to you courtesy of writer/artist Mike Allred, who says, "#4 is an important issue for me for several reasons. First of all, it's the first fourth issue of any Madman series, which may give some proof as to my long-term commitment on this as a continuous series. It's also the return of Frank Einstein's most infamous foe: Mr. Monstadt. I honestly think it's the best issue so far. I'm really proud of it." **$2.95**

Prime Annual #1

MALIBU Whoa! The Boris Vallejo cover alone makes this book "prime" reading material. Prime's creator Doc Gross returns and manipulates Hardcase and Prime into battling each other to save Hardcase's ex-lover Starburst. By Gerard Jones, Len Strazewski and Norm Breyfogle. Then move on over to *Prime* #17, where the Greens are now in New York City, but things haven't slowed down a bit. Atalon has unleashed a monster bent on destroying the city, and it's up to the biggest little guy to take him down. By Jones, Strazewski, John Statema, and Barbara Kaalberg. **$3.95-ANNUAL; $1.95-#17**

Sandman #65

VERTIGO/DC "The Kindly Ones" continues, as someone or something invades the dreamworld. When blood is actually spilt, the end of a dream is foretold. What repercussions will this have for Morpheus and all the Dreaming? By Neil Gaiman, Marc Hempel, and D'Israeli. We couldn't get a quote from Neil Gaiman, but we're sure if we did, it woulda been something profound and woulda quite possibly changed the way we perceive the world and the creatures that inhabit it. **$1.95**

Savage Dragon #14

IMAGE "Possessed," Part 1 (of 3). After the Dragon's car is towed away...What? I thought it said "Repossessed"... Oh. Sorry. Well, the Dragon's *mind* is possessed, and he starts attacking all of his closest friends, including Vanguard, who guest-stars. By that Erik Larsen character. **$2.50**

Spectacular Spider-Man #219

MARVEL "Back from the Edge" continues, as does Spidey's team-up with Daredevil. The two take on a pair of, er, foul foes: the Vulture and the Owl. By Tom DeFalco and Sal Buscema. **$1.50**

The Spectre #24

DC COMICS "The Book of Judgment," Part 2 (of 3). In order to survive, the Spectre has used humans as an anchor so as not to lose touch with humanity. This issue tells of the very first man Jim Corrigan used and the horrors that went along with it. By John Ostrander and Tom Mandrake. Ostrander says, "In response to a dare, I have

© DC Comics
The Spectre #24

© Liefeld
Supreme: Glory Days #1

MORE PICKS

brought back an old character. Anyone can jump right [into *The Spectre*], since the next few issues will each be self-contained, revealing a part of the Spectre's origin and containing some real twists." **$1.95**

Spider-Man #53

MARVEL As "The Exile Returns" continues, Venom and the Spidey Clone (ugh) finish their titanic battle. Hats off to the Spidey Clone (ugh) and *everything* off for Venom, since Eddie Brock and the symbiotic costume are separated as a result of the fight (whee-woo!). By Howard Mackie, Tom Lyle, and Scott Hanna. **$1.95**

Static #18

MILESTONE/DC "What are Little Boys Made Of?", Part 3 (of 4). Princess Nightmare, Empress of Ten Thousand Screaming Worlds of Terror (Whoa! How do they fit all that on her driver's license?) comes to Dakota to terrorize all men—including that Static guy, even though he's not technically a REAL man yet. I mean, what is he, 15? By Robert Washington III, Wilfred, and John Stanisci. **$1.75**

Superman: The Man of Steel #39

DC COMICS Supes still doesn't know who's buried in his tomb, so he tries to squeeze some information out of Lex Luthor (who's pretty much been squeezed like a lemon by now). By Louise Simonson, Jon Bogdanove, and Dennis Janke. The big guy is running out of options, so in *Superman* #95 he heads to New Genesis and questions Brainiac about the whole situation. By Dan Jurgens and Brett Breeding. **$1.50 EACH**

Supreme: Glory Days #1

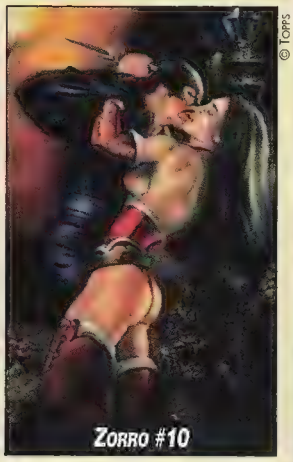
IMAGE Find out why the Germans *really* lost World War II in the first part of this two-part story. Also, learn the truth as to why Supreme left the planet following the war. It seems pretty obvious to me—no Sega. By Rob Liefeld, Kurt Hathaway, David Williams, and Gary Martin. **$2.95**

Team 7 #1

IMAGE Before they were superhumans, Grifter, Backlash, Deathblow, Lynch, and Dane were all part of a covert team of warriors that were codenamed Team 7. (Wait a minute, that's only *five*! They can't be on a team called Team 7 with only five people. Look at the F.F.—they have four people. Somebody get that Chuck Dixon fella on the horn!) This issue starts revealing the series of events that led to their ultimate transformation. By Chuck Dixon, Aron Wiesenfield, and Trevor Scott. **$2.50**

© Dark Horse

X #8


© Topps

Zorro #10

Turok, Dinosaur Hunter #20

VALIANT Turok hunts for Chichak (which rhymes with Tic-Tac) of the Spider People (no relation to Chaka of *Land of the Lost* fame, by the way), who just escaped from jail. Unfortunately, a whole slew of bounty hunters are also after Chichak, including a certain Israel Crockett, AKA the Longhunter, who's out for revenge. By Tim Truman, Howard Simpson, and Randy Elliott. **$2.50**

UltraForce #2

MALIBU As the "Rogue Prime" storyline heads towards its conclusion, Prime turns his back on UltraForce. The rest of the group seem to be going their own ways, except for Hardcase, who tries to keep the team together. By Gerard Jones, George Pérez, and Al Vey. **$1.95**

Uncanny X-Men #319

MARVEL The Iceman cometh! Bobby Drake, that is. The coldest X-Men of all hunts down Emma Frost (who's pretty frigid herself) to get some answers concerning her recent possession of him. By Scott Lobdell, Roger Cruz, and Dan Green. **$1.95 (DELUXE EDITION); $1.50 (REGULAR EDITION)**

Web of Spider-Man #119

MARVEL The Ugh Saga—I mean "The Exile Returns" continues as the Spidey Clone (ugh) battles the tongue-lashing Venom. There's spills, chills, and thrills galore, kiddies. By Terry Kavanagh, Steven Butler, and Randy Emberlin. **$1.50**

Wolverine #88

MARVEL If you didn't get to kick Wolverine while he was down, too late, because his healing factor returns this issue. Also, see Wolverine brood for hours on end about whether to return to the X-Men or not (yeah, like he can keep away from that happy

© Voyager

Turok, Dinosaur Hunter #20

© Marvel

Wolverine #88

MORE PICKS

family) and put Sabretooth in his place. By Larry Hama, Adam Kubert, and Mark Farmer. **$1.95 (DELUXE EDITION); $1.50 (REGULAR EDITION)**

X #8

DARK HORSE "The War for Arcadia" begins, as X takes on a no-holds-barred attitude to rid Arcadia of crime. Special guest appearance by Casper's long lost cousin, Ghost. By Steven Grant, Matt Haley, and Tom Simmons. **$2.50**

X-Men #39

MARVEL X-Treme comes face-to-face with Cyclops's grandfather (why would Rob Liefeld want to do that?) and the X-Men themselves. Plus, more with Legion and his convoluted plans that you just *know* are going to change the X-Men forever. By Fabian Nicieza and Terry Dodson. **$1.95 (DELUXE EDITION); $1.50 (REGULAR EDITION)**

X-Men Unlimited #7

MARVEL Thief! Stop...thief! Storm's thieving past catches up to her as she, Gambit, and Jean Grey fly to Cairo to see Storm's ex-mentor (Kareem?) Achmed Gibar, who's dying. If that's not bad enough, Candra of the Externals is terrorizing Cairo's streets (and the cars and the lampposts and the mailboxes and...). By Howard Mackie and John Romita Jr. **$3.95**

Youngblood #10

IMAGE Guess who's coming to dinner? Why, it's Lt. Colonel Bravo (and he's muy, *muy* macho). And his arrival at Youngblood Headquarters doesn't make Shaft a happy camper. Also...Badrock's jealousy causes him to confront Troll on his position within the team (maybe he should move to right field), as that big weasel Graves looks on. By Rob Liefeld and Danny Miki. **$2.50**

Zorro #10

TOPPS Poor Zorro. First, he's wounded and has to escape a barracks that's just chock full o' guards. Then he meets up with Lady Rawhide, who's out causing all sorts of trouble. The two become allies in order to survive (and make romance), but even together they might not make it. (Well, they *might*...if you catch my drift.) By Don McGregor, Hearn Cho, and Andy Mushynsky. **$2.50**

good & cheap

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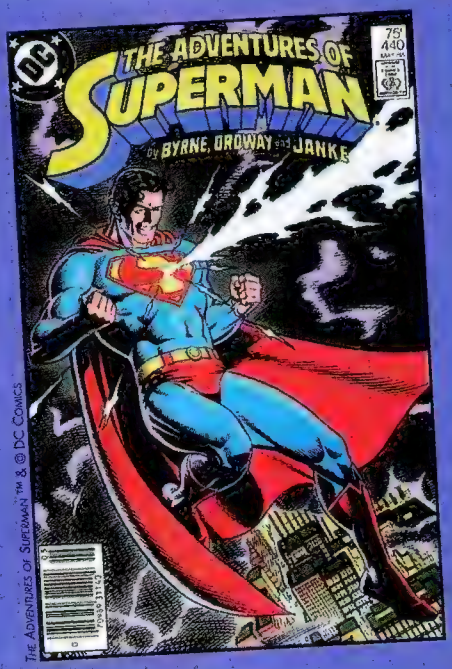

Adventures of Superman #440

Writer: *John Byrne*
Artists: *Jerry Ordway and Dennis Janke*
Current Value: *$1.50*

Yikes! In this single issue, you get more chills, spills, thrills, and frills than you do in any average multi-issue storyline. You not only get to see Batman and Superman reveal their secret identities to one another (not willingly, mind you...), but the final page will send you reeling as Superman gives Wonder Woman (yes—WONDER WOMAN!) a big, wet, and wild smoocheroo! But that's not all! Superman also saves a town from a smoldering gasoline truck, gets a new cape, and gets to smack and be smacked by his pal Doc Hamilton. On the flip side, Luthor discovers he has perfect blackmail material against Captain Maggie Sawyer.

The team of John Byrne and Jerry Ordway is superb. As a matter of fact, Ordway is arguably the best artist to ever draw with Byrne as a writer. And the script is among the snappiest and wittiest of Byrne's lengthy Superman run. Ordway and Dennis Janke's effort is crisp, clear, and solid. It kinda makes one wish all three were together again to chronicle the Man of Steel's life.

Even the cover, by Dave Gibbons and Ordway, is great. What more can one ask from a single comic?

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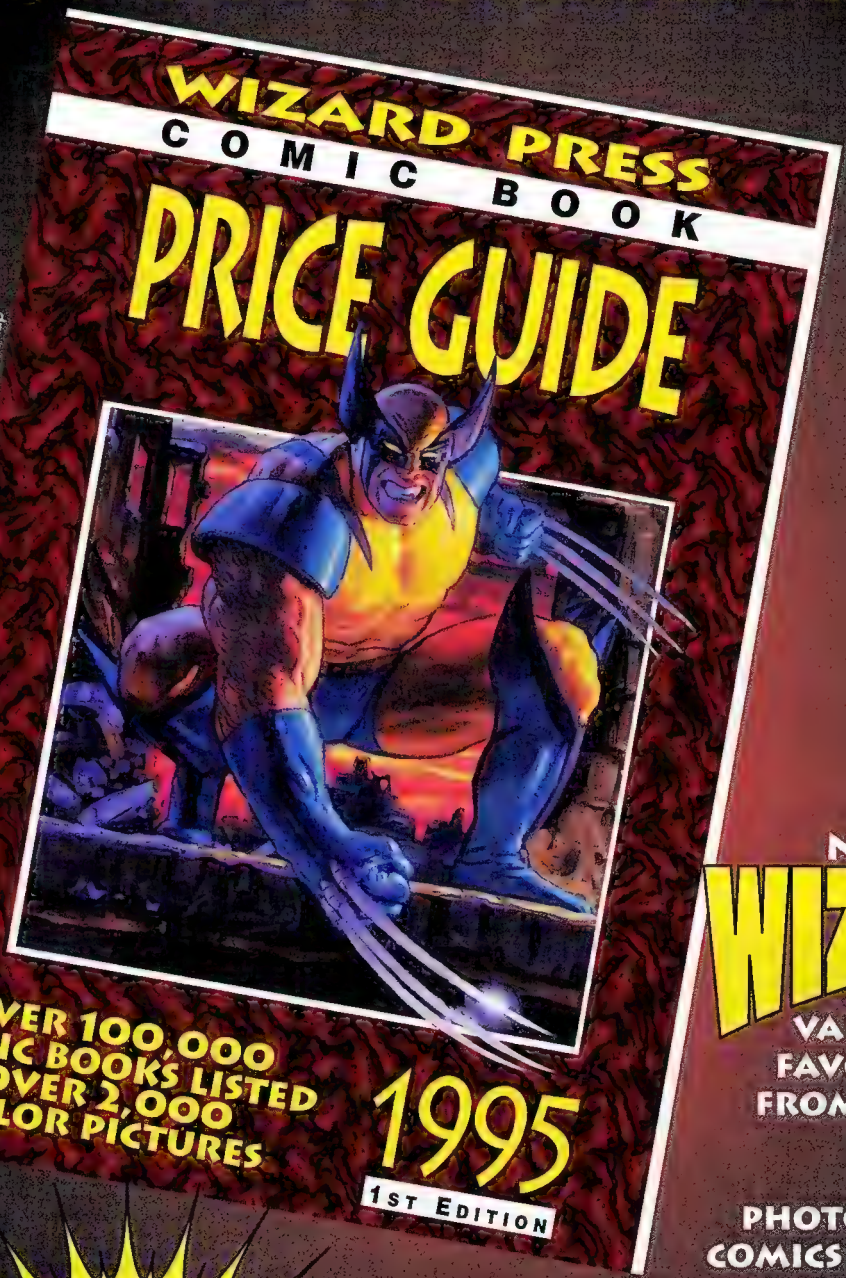

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TOP 100

Here's the list for SEPTEMBER...
a countdown of the most-ordered titles as reported by Diamond Comic Distributors Inc.

(CE=Collector's Edition)

what was hOt 1 yeAr ago...

1. Wolverine #75 (Marvel)
2. Spawn #16 (Image)
3. X-Men #26 (Marvel)
4. Prophet #1 (Image)
5. X-Men 2099 #1 (Marvel)
6. Uncanny X-Men #306 (Marvel)
7. Team Youngblood #1 (Image)
8. Batman #501 (DC)
9. Venom: The Madness #2 (Marvel)
10. Detective Comics #668 (DC)

2 yeArs ago...

1. Spider-Man 2099 #1 (Marvel)
2. Uncanny X-Men #294 (Marvel)
3. X-Men #14 (Marvel)
4. X-Force #16 (Marvel)
5. Cable #2 (Marvel)
6. Supreme #1 (Image)
7. WildC.A.T.s #3 (Image)
8. X-Factor #84 (Marvel)
9. Spawn #5 (Image)
10. Ghost Rider #31 (Marvel)

3 yeArs ago...

1. X-Men #2 (Marvel)
2. X-Force #4 (Marvel)
3. Spider-Man #16 (Marvel)
4. Uncanny X-Men #282 (Marvel)
5. X-Factor #72 (Marvel)
6. Infinity Gauntlet #5 (Marvel)
7. Amazing Spider-Man #353 (Marvel)
8. Amazing Spider-Man #354 (Marvel)
9. Ghost Rider #19 (Marvel)
10. Wolverine #48 (Marvel)

1. Generation X #1 (Marvel)
2. Spawn #25 (Image)
3. X-Men Deluxe #38 (Marvel)
4. Uncanny X-Men Deluxe #318 (Marvel)
5. WetWorks #3 (Image)
6. Wolverine Deluxe #87 (Marvel)
7. WildC.A.T.s #14 (Image)
8. Batman #512 (DC)
9. Cyberforce #8 (Image)
10. Superman #94 (DC)
11. Superman: The Man of Steel #38 (DC)
12. Action Comics #704 (DC)
13. X-Force Deluxe #40 (Marvel)
14. Adventures of Superman #517 (DC)
15. Detective Comics #679 (DC)
16. X-Factor Deluxe #108 (Marvel)
17. Youngblood #9 (Image)
18. Amazing Spider-Man #395 (Marvel)
19. Prophet #7 (Image)
20. WildC.A.T.s Adventures #1 (Image)
21. Badrock & Company #1 (Image)
22. X-Men 2099 #14 (Marvel)
23. Hellshock #3 (Image)
24. Spider-Man #52 (Marvel)
25. Batman: Legends of the Dark Knight #65 (DC)
26. Batman: Shadow of the Bat #32 (DC)
27. Shadowhawk #0 (Image)
28. WetWorks Sourcebook #1 (Image)
29. Fantastic Force #1 (Marvel)
30. StormWatch #15 (Image)
31. Robin #11 (DC)
32. Catwoman #15 (DC)
33. The Maxx #11 (Image)
34. Web of Spider-Man #118 (Marvel)
35. Deadpool Deluxe #4 (Marvel)
36. Spectacular Spider-Man #218 (Marvel)
37. Superboy #9 (DC)
38. Doom's IV #3 (Image)
39. Green Lantern #56 (DC)
40. Cable Deluxe #17 (Marvel)
41. Incredible Hulk #423 (Marvel)
42. Deathblow #9 (Image)
43. Excalibur Deluxe #83 (Marvel)
44. Sandman #64 (DC)
45. Fantastic Four #394 CE (Marvel)
46. Beavis & Butt-Head #9 (Marvel)
47. Spider-Man 2099 #25 CE (Marvel)
48. Code Name: Stryke Force #7 (Image)
49. Team Youngblood #13 (Image)
50. Venom: Nights of Vengeance #4 (Marvel)
51. Shadowhawk #13 (Image)
52. Batman Madness Special (DC)
53. Brigade #12 (Image)
54. Youngblood Strikefile #7 (Image)
55. Supreme #19 (Image)
56. Bloodstrike #14 (Image)
57. Steel #9 (DC)
58. Vengeance of Vampirella #6 (Harris)
59. Force Works #5 CE (Marvel)
60. Daredevil #334 (Marvel)
61. Newmen #6 (Image)
62. Shi #4 (Crusade)
63. Batman Adventures #25 (DC)
64. Iron Man #310 CE (Marvel)
65. The Guardians of Metropolis #1 (DC)
66. Lobo #10 (DC)
67. Silver Surfer #98 (Marvel)
68. Spider-Man Unlimited #7 (Marvel)
69. Star Wars: Droids #6 (Dark Horse)
70. Metropolis SCU #1 (DC)
71. Ninjak #11 (Valiant)
72. Simpsons Comics #6 (Bongo)
73. Primal Force #1 (DC)
74. The Ren & Stimpy Show #24 (Marvel)
75. Starman #1 (DC)
76. Ghost Rider 2099 #7 (Marvel)
77. R.E.B.E.L.S. '94 #1 (DC)
78. Captain America #433 (Marvel)
79. Vertigo Rave (DC)
80. Aquaman #3 (DC)
81. Marvel Action Hour-Fantastic Four #1 CE (Marvel)
82. Fate #1 (DC)
83. Avengers #380 (Marvel)
84. The Books of Magic #7 (DC)
85. New Warriors #53 (Marvel)
86. Manhunter #1 (DC)
87. Ghost Rider #55 (Marvel)
88. Freak Force #9 (Image)
89. Batman Adventures Annual #1 (DC)
90. Flash #95 (DC)
91. War Machine #8 CE (Marvel)
92. Thor #480 (Marvel)
93. Chaos Effect Epilogue Part 1 (Valiant)
94. Marvel Action Hour-Iron Man #1 CE (Marvel)
95. Chaos Effect Epilogue Part 2 (Valiant)
96. X-O Manowar #35 (Valiant)
97. Vision #1 (Marvel)
98. Justice League America #93 (DC)
99. Martha Washington Goes to War #5 (Dark Horse)
100. X-Men #38 (Marvel)

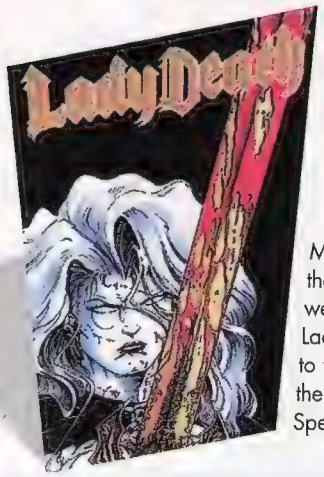
TOP TEN COMICS

***Wizard*, by staying in touch with hundreds of dealers throughout the country, keeps a close eye on the country's hottest back issues. Here are this month's best-sellers.**

1. GEN[13] #1

ARTISTS: J. Scott Campbell and Alex Garner WRITER: Brandon Choi

For the third straight month in a row, WildStorm Productions's *Gen[13]* #1 holds its ground as the back-issue king of the hill. Taking the industry by surprise (which is weird, since it was advertised like a decade ago, than delayed, then resolicited), this book arrived in comic shops with a whisper that turned into a roar when fans got a look at the gorgeous artwork and humorous, light-hearted approach to the writing. All of this hit a chord with a lot of the fans, who gobbled up most of the copies of this ish, which wasn't too hard to do, seeing how retailers underordered this puppy. Add all this together and you have a comic which just may prove to be the hottest single back issue of the year!



2. LADY DEATH #1

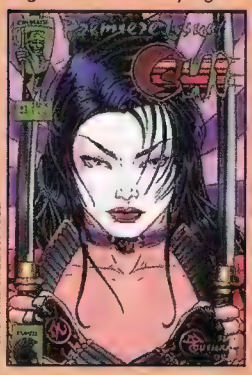
ARTIST: Steven Hughes WRITER: Brian Pulido

Month after month, Chaos! Comics's *Lady Death* #1 stands poised to topple *Gen[13]* #1 from the top spot, and with the new *Evil Ernie: Revenge* mini-series that's currently running (in which we see more of Lady Death, if that's possible), expect *Lady Death* #1 to gain even more steam. Lady Death, the scantily clad bone-white embodiment of death, owes her popularity not only to the fine writing and artistic skills of Mr. Pulido and Mr. Hughes respectively, but also to the current bad girls trend that is making superstars of a handful of comicdom's femme fatales. Speaking of which...

3. SHI #1

ARTIST: William Tucci and Harvey Mercadoocasio
WRITER: William Tucci and Peter Gutierrez

Before we get into *Shi*, we gotta get this off our chests: that *Shi* logo is damn annoying. The first time we saw it, it took us about five minutes to figure out what the title of the book was. We thought it was "Chi," which is close, but woulda been mighty embarrassing if we started calling it that in *Wizard*. Anyway, Shi here is enjoying the current hot trend of bad girls, but Shi should also be grateful for the incredible writing and artwork of the terribly underrated Bill Tucci. Overall, this is a strong contender to move up in the ranks. Don't expect to see *Shi* drop from the charts anytime soon.



™ & © William Elliott Tucci

4. GEN[13] #5A

ARTISTS: J. Scott Campbell and Alex Garner
WRITERS: Brandon Choi and J. Scott Campbell

™ & © Aegis Entertainment DBA WildStorm Productions

Throwing gasoline on a forest fire. That's the closest analogy that we could come up with. Y'see, WildStorm's *Gen[13]* series is undoubtedly one of the hottest series around, and by slapping one of them (now *here's* a description) rare variant Whilce Portacio chase covers on issue #5, the WildStorm folks drove the collective fan market into a white-frothed frenzy, hunting down copies like...like...well, no analogy springs to mind (and we're *Wizard*, King of Analogies!). That's how bad fans want this book! From the looks of things, one of the few titles that could oust *Gen[13]* #1 from the top slot is...a *different* issue of *Gen[13]*!

Gen[13] ™ & © Aegis Entertainment DBA WildStorm Productions.
Lady Death ™ & © Brian Pulido.

5. GEN[13] #2

ARTISTS: J. Scott Campbell and Alex Garner
WRITERS: Brandon Choi and Jeff Mariotte

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And here we go again. So we've covered the artistic- and writing-related appeal of this book, as well as the fact that it was underordered, in the number one listing of *Gen[13]* #1 (which all hold true for this issue, as well). This time around, we'll get into the interesting characters of the series. There's Freefall, who can levitate both herself and others; Burnout, who controls fire; Rainmaker, who handles (what else?) rain; Grunge, with his healing factor and power of molecular transmutation; and finally, Fairchild, the team leader, who's quite powerful both mentally and physically. Don't ya just wanna eat 'em all up?

6. VENGEANCE OF VAMPIRELLA #1

ARTIST: Buzz
WRITER: Tom Sniegoski

™ & © Harris Publications Inc.

"Hey, Kool-Aid!" I wonder what flavor Vampi's guzzling down there? Very-Berry? Tropic-Cooler? Plasma-Punch? Who can tell with this wacky she-demon? What we *do* know is that Harris put the money on the winning horse when it decided to resurrect Warren's old '60s female vampire, as Vampirella has made quite the (bloody) splash in the comic industry. While she had a bit of a false start with her original Harris series that was plagued with delays, presently, thanks to a steady shipping date and a strong cult following, *Vampi* is not only one of the stronger bad girl comics, but one of the stronger back issue comics, period.

7. AMAZING SPIDER-MAN #149

ARTISTS: Ross Andru and Mike Esposito
WRITER: Gerry Conway

Whoa! A Marvel book. You don't see these too often here in Top Ten Land. What makes this back issue smoke like the California hills during a dry spell is the fact that the Spider-Clone (ugh) running around in recent issues of Spider-Man's titles (pick an adjective: *Amazing*, *Spectacular*, etc.) made his first (and regrettably not last) appearance in this li'l ish, released way back in 1975. When today's clever-thinking fans (and retailers) figured that out, this baby shot up in value (within a few months) from $16 to $150. With the Spider-Clone (ugh) still running around all the Spidey titles, don't expect interest in this book to slack off anytime soon.

™ & © Marvel Entertainment Group

8. DEATHBLOW #5A

ARTIST: Tim Sale
WRITERS: Brandon Choi and Jim Lee

™ & © Aegis Entertainment DBA WildStorm Productions

Image's answer to the Punisher has shot his way into the Top Ten, due mostly to the variant cover trick that them fellas over at WildStorm Productions pulled a few months back. Y'see, several recent WildStorm books (including this one, plus *Gen[13]* #5A, *Kindred* #3A, *StormWatch* #10A, *Union* #0A, and *WildC.A.T.s* #11A) sported a Whilce Portacio chase cover, that, when all eight books (two more are comin'!) are put together, form a giant poster (kinda like the backs of trading cards back when we were kids. Ah, the memories...). But anywho, *Deathblow* was one of the less-ordered titles of the bunch, making its chase cover edition all the more desirable to collectors, since so few of them are out there.

9. GEN[13] #3

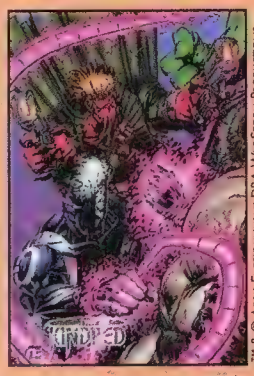
ARTISTS: J. Scott Campbell and Alex Garner
WRITERS: Brandon Choi and J. Scott Campbell

™ & © Aegis Entertainment DBA WildStorm Productions

By now you know all about why the *Gen[13]* series is so freakin' hot (good art, good story, and there's not a billion and six copies in print), and you know all about the characters (that Fairchild, she is one spicy a-meatball), so let's dig into what the *Gen[13]* storyline is all about. Ready? You see, there were these five teenagers (we already mentioned them before) who unknowingly (comic characters never know *anything*, do they?) became subjects of secret government experiments to trigger superpowers within humans. *Gen[13]* shows how these characters deal with their new selves, along with the truth that their parents were part of this experiment before them, and simply passed those freak genes right on down the line. Cool story, hot title.

10. KINDRED #3A

ARTISTS: Brett Booth and Sal Regla
WRITERS: Brandon Choi and Jim Lee



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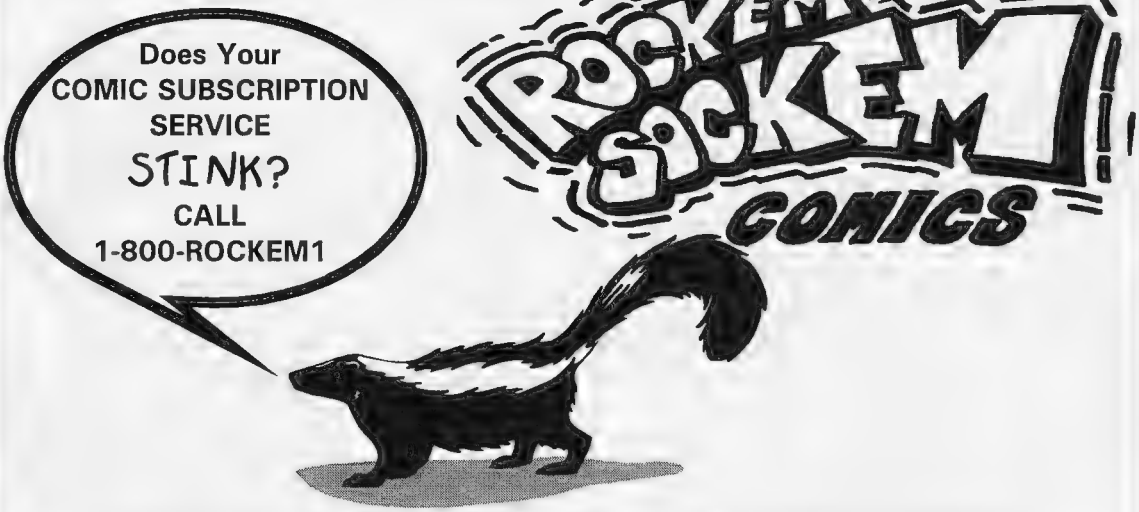
Judging from the amount of chase covers that are flooding the market these days (heck, even *we're* doing them. Are we shameless or what?), you can kiss the appeal of this gimmick goodbye. While we're sure it'll stick around for a while to come, the more something is done, the less exciting and less special it becomes, until finally it is perceived as lame, and nobody cares. WildStorm's run of Portacio chase covers was pretty original. The fact that they all had nifty Whilce art was great, and that they fit together as one big poster was really neat. Unfortunately, most of the other chase covers floating around these days are just pretty weak. ☆



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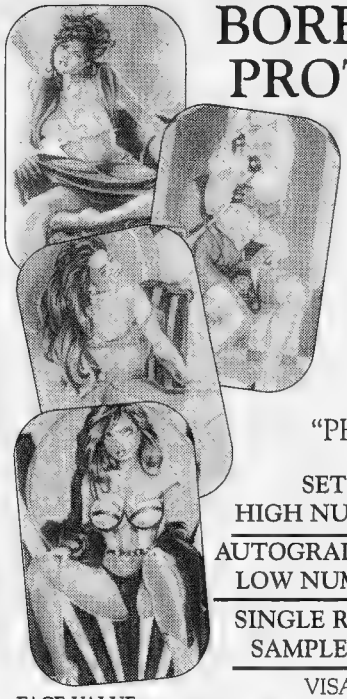

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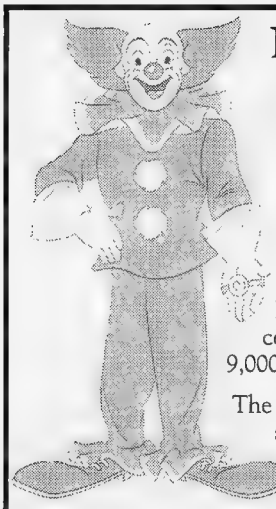

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DEALERS CALL FACTORY DIRECT

Wizard Market Watch

by **Jon Warren and Marc Wilkofsky**

Walking the Comic Book Halls

The month of September has suddenly hit us, and that means one thing to most of you readers: Back to school. Groan all you want; in your heart of hearts, you know that if you have ambitions to make it in this world, you have to live through several strife-filled years of academia. That said, for students and graduates alike, it's time for a lesson on today's comic book market, starting with...

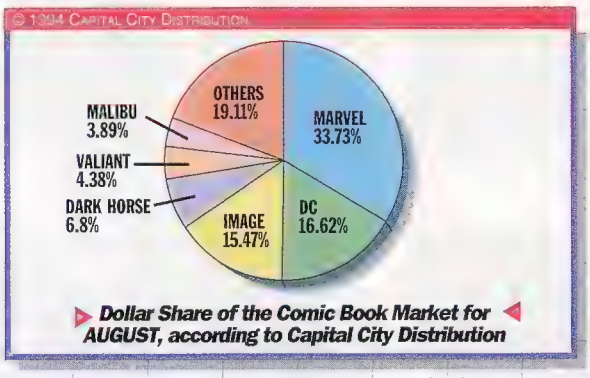
THE RECENT HOT BOOKS (1991-1994)

Although zeroes are the bane of the average scholar, today's collector wants as many as possible, and will pay whatever it takes to get 'em. This summer, DC was there for the "needy," publishing no less than *forty* #0 issues during the company's Zero Month, on the heels of its successful *Zero Hour* mini-series (hey, there was a #0 in that one, too). Most collectors were pleased by these qualitative books, which served as introductions, and re-introductions, to DC's multitude of characters. Retailers are seeing much interest in the #0 offerings of: the Superman and Batman titles, which enter new twists in each character's personal history; the *Flash, Hawkman*, and *Wonder Woman* titles, which place each hero in the middle of a major change in life (with *WW* #0 being the chief scarce #0 book, thanks to low initial orders); the two Legion books, which start the Legion history from scratch; and *Green Lantern*, featuring a literally explosive story which unofficially served as an epilogue to *Zero Hour*. DC collectors seem to have an interest in most of the 40 books, however, including the new titles like *Starman* and *Primal Force*. (Such titles have #1 issues out around this time—collectors should keep on the lookout for them!) In the coming months, we'll keep you posted on which #0's and general DC titles are worth saving your lunch change for.

While biology students may be enthralled by the complexities of technoorganic viruses and the cloning process, it seems the average Marvel fan just thinks this year's X-Men and Spider-Man crossovers are cool and worth buying. On the mutant side, retailers can't keep the "Phalanx Convenant" X-books in their stores. *Cable* #16, a central story in the crossover which features Cyclops, Jean Grey, Wolverine, and the title hero against the Phalanx, is the hottest "PC" issue. As for Spidey's "Power and Responsibility" crossover, collectors are wildly webbing up copies of each issue, with the first part, *Web of Spider-Man* #117, being the top find: it features the rowdy reunion between our wall-crawler and the Spider-Clone.

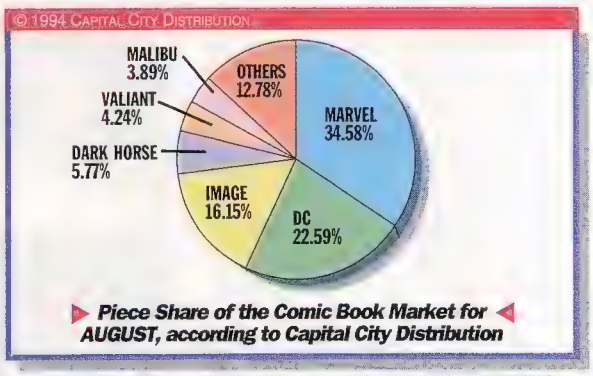
Moving to art class, Image's products are continually pulling in new readers and pleasing old ones with high-quality stories—stories that not only offer beautiful illustrations, but interesting, involving ones, too—and on a monthly basis! *Gen13* is the main example of the company's present gearing towards this type of product, and collectors are going more bonkers than Van Gogh over this series; readers can't help but relate to the stars of the book, a group of superpowered teenagers who find themselves learning the lessons of their lives. Any collector lucky enough to find such a "13" will have to shell out over $30 for the first issue, and fairly high prices for the other four issues. The #5 variant cover edition, one of the eight scarce WildStorm variants which can combine to form a very frameable poster, is especially hot.

No Psychology class can satisfactorily generalize the rationale behind the throngs of bad girl watchers. The fascination with beautiful, but almost pathologically violent, women like Vampirella (whose *Vengeance* title is presently an impressively strong seller), Shi (star of an equally powerful product in the market—watch that #1!), and Lady Death borders on a contagious neurotic complex. Ms. Death appears to be at the head of her class, with her first



Dollar Share of the Comic Book Market for AUGUST, according to Capital City Distribution

DOLLAR SHARE: While the excitement over its X-crossover and Spider-Man saga increased Marvel's dollar share 2.67 points from last month, DC's share unexpectedly dropped 5.23 points, even with its much-hyped Zero Month. Could all the hype have backfired? Image gained 1.29 points in its steady, monthly rise, which is mostly due to its consistent, high-quality offerings.



Piece Share of the Comic Book Market for AUGUST, according to Capital City Distribution

PIECE SHARE: DC's piece share sank 3.68 points this month; the company's fans apparently bought a lower number of products than in July, in which *Zero Hour* crossover books shipped. Valiant's share rose 1.68, probably thanks to its "Chaos Effect" storyline. All the other publishers saw approximately the same number of their products ordered as in July.

issue still in take-off mode, and her debut in Eternity's *Evil Ernie* #1 seeing much activity.

Although many students would rather read issues of James O'Barr's *The Crow* than a Shakespearean masterpiece, it appears the interest in the antihero's original Caliber series is cooling down at this time. "Hath not a Crow market stability? If you market it, does it not sell?" We'll have to wait and see...

Here's a basic fact most Economics pupils know: low supply and high demand equals inflating values. Jeff Smith's *Bone* exemplifies this rule—it's burning up today's market, but most early issues just cannot be found, meaning few reported sales. We'll continue to watch this title's ups (and only ups) in today's stormy market as closely as Fone Bone watches Thorn.

MODERN AGE SELLERS (1970-1992)

It doesn't take a math genius to figure out that selling the three original Spider-Man clone issues, *Amazing Spider-Man* #149-#151, can add a good bundle to a collector's wallet. These continue to be the best-selling back issues from the modern era. Prices, however, are scattered, with a high retail of $200 in Illinois for issue #149 to a low retail of $25 in parts of the South. With the strong demand for #149-#151 fueling interest in the whole clone situation, collectors have begun to search for the entire clone saga, beginning with *Amazing Spider-Man* #142, where Gwen Stacy's clone first appears. Riding the coattails of the current clone popularity is *What If?* (vol.1) #30, with the tantalizing title, "What If Spider-Man's Clone Had Lived?" Prices on this issue are definitely on their way up.

Amazing Spider-Man #129, the first appearance of the Punisher, has suddenly turned up the heat. What gives? This book had been sitting idle for months; now all of a sudden, every dealer we spoke to has sold out! Just like that quiet kid in the lunchroom corner, we'll keep an eye on this trend to see if it suddenly explodes.

Incredible Hulk #181, the first full appearance of Wolverine (who must have *loved* Speech class), is still a best-seller in this segment of the market, as are *X-Men* #94 and *Giant-Size X-Men* #1 (which is both the first appearance of the new X-Men team and the second full appearance of Wolvie).

Your Logic teacher would agree that sometimes certain expected occurrences don't happen as planned. For example, the speculation that the Shadow movie would spark interest in DC's original 1973-1975 Shadow series by Mike Kaluta never really come to fruition. So, that leaves the current *Sandman* series as the leader of the DC pack. Another DC Modern Age book that is easy to sell but hard to find is *All-Star Western* #10, the first appearance of Jonah Hex (who has enjoyed solid popularity thanks to Vertigo's *Jonah Hex: Two-Gun Mojo* mini-series). Prices reached $100 at one point this summer, and although the price has slipped a little since its peak, there is still strong demand for this issue. And now for two "periods" of history!

POPULAR SILVER AGE BOOKS (1955-1970)

At Marvel, the most sought-after books are, as usual, early (#1-#50) issues of *Amazing Spider-Man*, *Fantastic Four*, and *X-Men*. Lately, however, a resurgence of interest in early Thor appearances in *Journey into Mystery* has pushed prices up a bit. *Journey into Mystery* #83, the first appearance of Thor, is the key book in this series, moving up to $2,900 from $2,850 last month.

Prices for Near Mint or better copies of all the above-mentioned books continue to climb, spurred on by too many collectors chasing after too few available copies.

Low-grade copies of key issues, such as first issues or important first appearances, are being snapped up by "real" collectors (as opposed to investo-collectors), who are happy

WIZARD'S TOP TEN HOTTEST ARTISTS

PHOTO: AL ORTEGA
1 **Todd McFarlane** *Spawn*

2 **Stephen Platt** *Prophet*

PHOTO: AL ORTEGA
3 **Frank Miller** *Sin City: The Big Fat Kill*

4 **Greg Capullo** *Spawn*

PHOTO: AL ORTEGA
5 **Marc Silvestri** *Cyberforce*

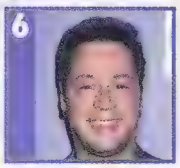

6 **Joe Quesada** upcoming: *Ash*

PHOTO: AL ORTEGA
7 **Rob Liefeld** *Youngblood*

PHOTO: J. SCHUYLER
8 **Andy Kubert** *X-Men*

PHOTO: J. SCHUYLER
9 **Whilce Portacio** *WetWorks*

10 **Adam Kubert** *Wolverine*

WIZARD'S TOP TEN HOTTEST WRITERS

PHOTO: AL ORTEGA
1 **Frank Miller** *Sin City: The Big Fat Kill*

2 **Peter David** *Hulk, Aquaman, Spider-Man 2099*

PHOTO: AL ORTEGA
3 **Neil Gaiman** *Sandman*

4 **John Byrne** *Next Men, Babe*

PHOTO: AL ORTEGA
5 **Jeff Smith** *Bone*

6 **Ron Marz** *Green Lantern, Silver Surfer*

PHOTO: J. SCHUYLER
7 **John Ostrander** *The Spectre*

PHOTO: AL ORTEGA
8 **Fabian Nicieza** *X-Men, New Warriors, Nova, Night Thrasher*

PHOTO: J. SCHUYLER
9 **Scott Lobdell** *Uncanny X-Men*

10 **Chris Claremont** *Aliens vs. Predator: Deadliest of the Species, WildC.A.T.s*

WIZARD'S TOP TEN HOTTEST ARTISTS AND WRITERS LISTS ARE DERIVED FROM A NATIONWIDE RETAILER SURVEY.

to own a copy in any condition rather than aspiring to the almost impossible Near Mint.

At DC, *Showcase* and *The Brave and the Bold* continue to lead the pack among collectors. This month, *Showcase* (vol. 1) #6, the first appearance of Challengers of the Unknown by Jack Kirby, moved to $2,400, up from $2,320 last month. *Showcase* #15 moved up 50 dollars to $1,050, and *B&B* #1 went up $50 to $1,600. These price increases are indicative of an across-the-board demand for early Silver Age DC's.

THE GOLDEN AGE MARKET (1938-1954)

No knowledgable collector would place E.C. Comics in the Golden Age, even though some of the company's first publications would fall into the range of years that we normally think of as the Golden Age era. It's because of E.C.'s "New Trend" titles, like *Vault of Horror*, *Weird Fantasy*, *Weird Science*, and *Tales from the Crypt*, and the way they dramatically affected comics publishing in the early 1950s, that collectors place E.C.s in an era all of their own, a sort of "post-Golden/pre-Silver" era that no one has ever really defined other than to use the generic-sounding term "pre-Code."

It's true that E.C.'s New Trend titles were one of the major reasons for the formation of the Comics Code Authority. Part of the reason collectors love the E.C.s is for their groundbreaking approach to storytelling, and the "bad guy" image E.C. acquired as a result.

The market for E.C.'s New Trend titles has been very strong this year, with particular interest in issues that were mentioned in Fredric Wertham's *Seduction of the Innocent* book (which was focused upon in last issue's Market Watch). Some of the classic gore-stories mentioned in *SOTI* are *Weird Science* #19 (where a young woman on her wedding night stabs her husband to death with a hatpin, rough stuff for 1952), *Weird Fantasy* #16, *Crime Suspenstories* #20 (gruesome man-hanging-by-neck cover), and *Crime Suspenstories* #19.

William Gaines, owner and publisher of E.C. Comics, sold off his personal files copies of the complete E.C. line in 1991. Twelve complete sets were sold using an auction process. The never-circulated file copies were virtually flawless, and, as a result, fetched some astronomical prices—two to three times the going rate for high-grade copies. In today's market, these copies are referred to as "Gaines file copies" and continue to bring premium prices when traded on the market.

School's out for this month, collectors; good luck with your studies of the comic racks! ☆

Jon Warren and Marc Wilkofsky are regular contributors to Wizard, *and they know the comic book market like the backs of their hands.*

Market WATCHERS

Dear Wizard,

I just started collecting about a month ago, and I would really, really, *really* like you to help me get a list of all the superheroes who died in the Marvel Universe, and how. Please, please help.

Scotty Seise
Augusta, GA

Well, Scotty, I believe the last two issues of the original *Official Handbook to the Marvel Universe* hold your answer. Unfortunately, there hasn't been anything else on the subject published after that time. I tried to get more info on this, but the two surviving members of the Morbid Morts Club are out trying to push each other in front of speeding cars.

Dear Wizard,

Isn't *Marvel Comics Presents* #85 the first appearance of Cyber, Wolverine's foe, and more importantly, the first Jae Lee pro work? If so, why isn't the comic more expensive? Also, how many copies of *Prophet* #4A were made? Finally, why does every Market Watcher write, "Dear Wizard," when it's Marc Wilkofsky they're really writing to? Come to think of it, why have I done the same thing?

Jason Whitham
Edmonton, Alberta, Canada

Yes, *MCP* #85 is indeed Cyber's debut and Mr. Lee's first pro work in comics, but according to our Price Guide network retailers, our 10-dollar value's right on target.

The print run of that needle-in-a-comic-stack Platt-covered book was a scant 22,000. If you have it, you're blessed. If not, at least you now know that your chance of finding it rivals Pauly Shore's talent for nothing.

Oh, yeah—personal greetings to me are great, "Dear Market Watchers" is more than sufficient, and truly original greetings beat 'em both.

Dear Wizard,

Isn't *Uncanny X-Men* #158 Rogue's second appearance, and first appearance in an X-Men book? If so, then shouldn't it be worth more than $6.50, since Rogue is a more popular X-Man than, say, Jubilee? I think this and other early Rogue appearances are overlooked, especially since she's getting her own limited series soon.

Also, could you tell me exactly how low the print runs of *Vengeance of Vampirella* #1-#4 and *Shi* #1 and #2 are?

Andy Chu
Bristol, CT

Believe it or not, Andy (you know, you write a bit like Mr. Whitham), $6.50 is presently a fairly good market value for that Rogue appearance, while retailers are actually taking in around $12 for Jube's first app, in *UXM* #244. (As Mark Cohen would say, "What's with all the abbreviations?")

Another print run inquiry! Your answers, respectively: *Vampi*—85,000, 80,000, 90,000, and 100 grand; *Shi*—57 thou and 68 thou. As you can see, each title has an upward-moving printing pattern, but the numbers are still low, which results in high values. Hope you have these scorchers!

Dear Wizard,

I think that Exodus's first appearance is in *X-Factor* #92 instead of *Uncanny X-Men* #304. *X-Factor* #92 also shipped in July. It should be the first appearance of Exodus, being the first part of the "Fatal Attractions" crossover between the mutant titles.

Ken Larmon
Moreno Valley, CA

Yep, there it is. Right there on page 18. Story is, one of our usually on-top-of-the-game researchers messed up, and an apology has been sent out to the original letter writer, Michael Kelly. Thanks for noticing this, Ken, and the same goes to the dozen other Watchers who rushed me letters. I can guarantee there won't be another problem like this in this column (but I can't guarantee that I won't say anything insane).

Dear Wizard,

What the hell is happenning with the values of Valiant comics lately? For a long time, they were kicking ass on the Top 10. Now, according to price values...they suck! In one year,

Continued thataway

Magnus Robot Fighter #3 goes from $32 to $20. *Rai* #3 goes from $74.50 (*Wizard* #25) to $50 (*Wizard* #37). And *Turok: Dinosaur Hunter* still hasn't left cover price!

I think Valiant is great! Have you people at *Wizard* read "Chaos Effect"? It was excellent! What's up?

Douglas Economou
Hicksville, NY

You and a lot of Valiant fans/collectors have the same question. Basically, even though the early Val's are as rare as a good Melanie Griffith flick, there are two reasons why their once-high values have dropped. First, the speculative buyers of the early '90s made these books hard-to-find and valuable by hoarding several copies. Also, most collectors generally can't afford these prices—simple as that—and retailers have been adjusting 'em. Yes, Valiant had a slump interest-wise for a while, which our Top 10 reflected, but quality stories like "Chaos Effect" have brought more fans to the company's books.

Dear Editor,

Well, it's official—I am now a legitimate comic book writer! Even though I've been writing comics for a few years, only now do I feel I've reached the big time.

Ever since I first picked up *Wizard*, I've looked for my name in the abbreviations at the beginning of your price guide. But it was never there. Everybody who is anybody in the comics biz is listed in your guide, and I just felt left out.

Then it happened. When I opened up the August issue of *Wizard*, the first thing I did was turn to the price guide, as I do every month, to see if I've made the list. Then I saw it—"BDu!" There I was, between Bill Draut and Bill Everett! For my work on *Ren & Stimpy* #21, I had finally achieved recognition—and with it, a kind of immortality! I feel like a real power player in the comics biz!

When you're a relatively new writer like I am, it's a real honor to be lumped in the same group as superstars like Frank Miller, Jack Kirby, and Todd McFarlane! So thanks for the inclusion, *Wizard*—it may seem like a silly thing, but to an up-and-coming writer, it really means a lot!

Barry Dutter
Marvel Comics

You're quite welcome, Barry—thanks for the letter! (You're the first comics "star" gracing this column, by the way!) If there's any comics creator, or fan of one, who feels their name should be in our Price Guide Intro, please be sure to let us know—we'll try our best to get you in there.

That's a wrap, people! See you in 30...for FREAK MONTH!

—Marc Wilkofsky
Big on Ominous Events

Hey, Watchers! We know you have a burning question or comment regarding our Comic Book Price Guide or comic collecting in general. So please send your letters to:
MARKET WATCHERS
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064

WiN!

Uncanny X-Men #266!

© Marvel

Missing Link

Here's your latest quest, Link Finders! Each month, we list three comic book issues that contain something in common: in content, characters, creators, or the like. Your job is to tell us what that something is.

For example, what do *Uncanny X-Men* #144, *Marvel Team-Up* #122, and *She-Hulk* (vol. 2) #8 all have in common? That's easy: all three feature guest appearances by the Man-Thing.

Get the idea? Of course, we won't make each contest *that* easy. You'll *definitely* have to ***read*** the three issues to find the answers, but hey, how hard could that be for you comic lovers? By the way, you won't have to be a regular reader of the particular titles to figure out the answer.

We'll randomly select an entry out of all the correct ones we receive. The winner of this month's contest will receive the first appearance of Gambit, *Uncanny X-Men* #266! So good luck, and good sleuthing!

Here are this month's batch o' books:

© Marvel

Inhumans Graphic Novel

© Western Publishing

Magnus Robot Fighter #16

© DC Comics

Wonder Woman (vol. 2) #56

Send all entries to:
Missing Link #39
c/o Wizard Press
151 Wells Ave.
Congers, NY 10920-2064
Hurry! All entries must be received by November 28, 1994!

CONGRATULATIONS to James Sharpe, of South Euclid, Ohio! He figured out issue #35's Missing Link: *Dazzler* #27, *Protectors* #12, and *X-Factor* #90 all feature two women fighting each other! James, who apparently *read* the books, was "Sharpe" enough to get the correct answer, and lucky enough to be picked!

If you can read this fine print, then you're in.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Roscoe P. Coltrane. Print your name, age, address, city, state, zip code, telephone number with area code, and the Missing Link on a three-by-five-inch index card or a standard postcard. Enter as many times as you like. Mail each entry to Missing Link #39, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064. Limit one entry per envelope. No mechanical reproductions will be accepted. All entries become the property of Wizard Press, and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winner. No cash equivalent or substitute prize is offered. The prize will be awarded in the name of the contest winner and is not transferable. Offer void where prohibited, regulated, or restricted by law in a manner inconsistent with the purpose and rules hereof. You know, you don't bring me flowers. You don't sing me love songs. In fact, you pig, you hardly even talk to me anymore when I come through the door at the end of the day. All entries must be received at contest headquarters by November 28, 1994. Wizard Press is not responsible for lost, late, misdirected, or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winner will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on November 29, 1994, by Wizard Press. All decisions are final.

For the name of the winner, available after December 16, 1994, send a stamped, self-addressed envelope to Missing Link #39 Winner, c/o Wizard Press, 151 Wells Ave., Congers, NY 10920-2064, or just watch this column!

A Day in the Life

by Todd McFarlane

A lot of people come up and ask me what my average day is like. This is what happened yesterday (August 30, 1994) in my office for myself and my two employees: Terry Fitzgerald and Julia Simmons.

9:15 a.m. Todd wanders into the office to get a jump start on the three pages of *Spawn* that must go out to colorist Steve Oliff today. There are only 7 pages left of *Spawn* #24 which have to be done by Wednesday so the book can ship as scheduled. The phone has already been ringing for several hours, but the answering service picks up the calls as Todd concentrates on the pages.

9:30 a.m. Terry heads to the airport to pick up an animator who is coming in from Los Angeles to spend the day with Todd. The animator wants to hear Todd's vision for a Spawn animation series.

9:45 a.m. The Federal Express delivery guy drops a dozen packages off at the door which all have to be dealt with today. They are dumped on Julia's desk. One box contains the last pages of issue #24 from letterer Tom Orzechowski.

9:50 a.m. Julia wanders in and calls in for the 31 messages. The beginning of a typical day. There are only 3 people that work at Todd McFarlane Productions: Todd, Julia, and Terry. Everything that goes on from getting the book out, licensing, promotion, convention scheduling, and dealing with the toy company are taken care of by the three of us. After checking and prioritizing the messages, Julia deals with the Federal Express deliveries and finds out what Todd's goals are for the day. Todd goes over the color guides that came in from Steve and gives him a call back with the necessary changes all the while continuing to ink pages.

10:00 a.m. Terry walks in with Mike the animator, and introductions are made. Mike shows Terry and Todd what visual ideas he has played with before coming out to the meeting. Todd and Mike spend some time just talking about what Todd would like the animation series to look like. During this whole discussion, Mike looks over Todd's art as Todd continues inking. Terry begins his day, 95% of which is spent on the phone. There are 15 people he needs to call before he can begin the design work on a new Todd Toys ad.

11:48 a.m. Julia deals with setting the pagination for the upcoming *Boof* and *Boof and the Bruise Crew* books, calls the printer to reserve press time, and calls the writer to remind him that we need copy for the letters column yesterday. Terry, still on the phone, sets up a conference call for Todd, himself, and the video game company to discuss the latest cart designs which came in this morning showing the latest moves and poses. The voice-over auditions are in a couple of weeks, and the video game company wants to know Todd's suggestions. Terry opens the FedEx from Tony and Ed, the sculptors in New Jersey. The FedEx box looks like it's been across the country a dozen times, and probably has, as the Angela action figure has been difficult to finalize. Terry puts together the prototype of the latest Angela figure. He brings it into Todd who looks at it in silence for a while. After five or so minutes, he turns to Terry and says, "Get Ed and Tony on the phone." Obviously, some more corrections are needed.

12:35 p.m. Julia packages up Angela as the toy heads back across the country to Tony and Ed.

1:25 p.m. Todd takes a break from inking *Spawn* to draw some sketches with Mike. They both hunch over his drafting table and add things to several drawings. Both have a better idea of each other's artistic style and vision for the series. Julia interrupts and tells Todd that Paul from Todd Toys is on the line. There's a problem with one of the toys that ships next week. Todd switches gears and in 15 minutes the problem is solved. He then goes back to Mike.

2:25 p.m. Todd's dad walks in with lunch—Taco Bell. Everybody grabs several items from the bag and work resumes. Terry takes bites while on the phone and Julia tries not to get any guacamole on the original art boards.

3:30 p.m. One page sits in the FedEx box ready to go to Steve, but two are still in Todd's office. One of the two pages is almost finished except for the faces. The faces are always left until last. UPS delivers the latest Image books from the other studios. They are put aside until after the latest issue leaves the office.

5:35 p.m. There is still only one page in the box. Julia reminds Todd that she must make the FedEx drop off. Todd finishes the faces on one page and hands it off to Terry who erases the page and touches up the blacks. Two pages in the box.

5:38 p.m. It's twenty minutes to 6:00. Julia reminds Todd that speeding violations are covered by Todd McFarlane Productions and that she needs that last page now. He won't let it go, making sure everything in the background is just right. Todd hands off the last page, Terry grabs his black Sharpie and eraser, Julia grabs the FedEx boxes, both run to the car, and begin the 25 minute panic to Federal Express.

5:58 p.m. No speeding tickets and the box makes FedEx. Terry begs the FedEx guy for 2 more minutes as he erases the last page and puts it in the box. The FedEx guy says, "You owe me yet again." Todd, still in the office, continues talking to Mike about the animation and begins on the first of the last four pages that need to go out tomorrow.

6:15 p.m. Todd takes Mike to his hotel and says he'll meet his family for dinner at the restaurant, "Chuys." Terry and Julia plan on meeting them there also.

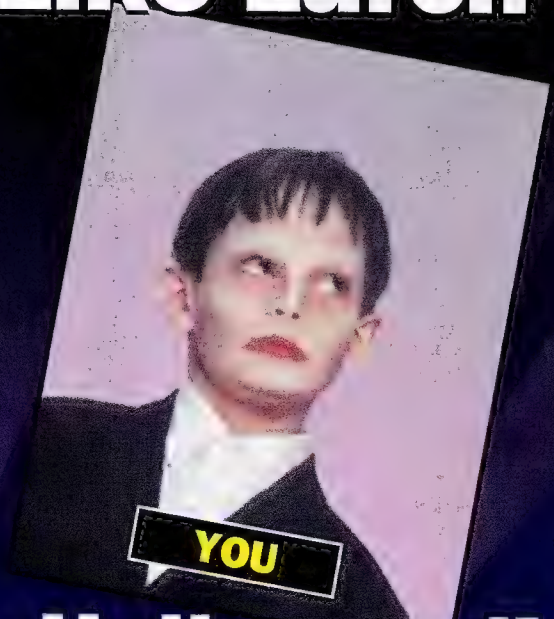
6:50 p.m. Terry, Julia, and Todd's family are still waiting at the restaurant, and in walks Todd, finally. Terry and Todd rehash the day's events. Todd's pleased that all three pages got out today. Not a bad day. ☆

Any industry professional who wishes to respond to the opinions stated here should write to: E.G.O., 151 Wells Ave., Congers, NY 10920-2064.

*EVERYONE'S GOT OPINIONS

The opinions expressed in this column are not necessarily those of *Wizard: The Guide to Comics*, its editorial staff, or Image Comics.

"Look A Lot Like Lurch™"



Win a Trip to Hollywood!

So you think you gotta look good to make it in Hollywood? Wrong-ola! Get yourself looking ghastly and you'll be packing your bags for a wild trip to Hollywood . . . you know . . . movie stars, Tinsel Town, nice tan, love-ya-babe!

Ocean of America's sending the lucky winner of its "Look A Lot Like Lurch" Contest on a star-studded trip for four to Paramount Studios!

All you gotta do to enter is make yourself up to look like Lurch and take a picture of yourself. Staple the picture to a 3"x5" piece of paper with your name and address on it and send it to:

"LOOK A LOT LIKE LURCH" CONTEST
Ocean of America, Inc.
1855 O 'Toole Avenue, Suite D-102
San Jose, CA 95131

We'll even give you a hand: Inside every package of the Addams Family® Values video game for the Super NES, there's a free "Look A Lot Like Lurch" Monster Makeup Tips poster PLUS an order form for a FREE Collegeville/Imagineering™ Makeup Kit!

You Could Win This Monster Prize Package Worth Over $5,000!

- Trip for four to Hollywood
- VIP visit to Paramount Studios
- An Addams Family® Fun Pack
- A library of Ocean video games

© 1994 Ocean of America. No purchase necessary. Contest expires June 30, 1995. Entries must be postmarked by June 30, 1995. All entries must include photograph. Limited one entry per person. Illegible or incomplete entries will be disqualified. Winners will be notified by registered mail. Prizes are not transferable. Grand prize winner must complete travel before December 1996, with Saturday night stay over. Personal expenses, transportation between the winner's home and airport, meals and any taxes and gratuities, if applicable, are the sole responsibility of the winner. Employees of Ocean of America, its suppliers, affiliates and the immediate families of each are not eligible. Judges decisions are final. Contest is open to residents of the US and Canada. Void were prohibited, taxed or restricted by law. Taxes on prizes, if any, are the sole responsibility of the winners. Sponsor not liable for late, lost, postage due or misdirected mail. To request Winners' List, available after August 15, 1995, send a self addressed stamped envelop to: Lurch Winner's List, Ocean of America, Inc., 1855 O'Toole Avenue, Suite D-102, San Jose, CA 95131. All federal, state and local laws and regulations apply. Winners' names, likeness and prize information may be used by Ocean of America, Inc. for any advertising or promotional purposes without further compensation. Not sponsored by Nintendo of America. ® and © 1994 Paramount Pictures. All rights reserved. The ADDAMS FAMILY is a Registered Trademark of Paramount Pictures. Ocean of America is an authorized user. © 1994 Collegeville/Imagineering.

SHOWS & CONVENTIONS

Welcome to the new *Wizard* Shows & Conventions! To help connect you with the biggest and best comic book shows and conventions in your area, *Wizard* is still printing all the stuff we used to print in this department. But we've added extra space so you can find out in advance about admission discounts, creator appearances, and other superneat stuff!

These listings are as accurate as we can get 'em, but *Wizard* always recommends phoning ahead before you attend an event—show information sometimes changes after we go to press. With that in mind, it's time for all you comic-hungry hordes to go conventioneering!

CANADA

OCTOBER 9, MONTREAL

ComicFest, Delta Hotel, 475 President Kennedy Ave., 85 tables @ $50 each, $3.00 admission, 10am-5pm. Guests: Graham Nolan (*Detective Comics*), Bernie Mireault (*Grendel Tales*), and Mark Pennington (*Violator, X-Men, Spawn*). Contact: Elwin Shapiro, 514-482-7913.

OCTOBER 22-23, TORONTO/ONTARIO

Toronto Comic Book Extravaganza, Toronto Congress Centre, 650 Dixon Road, 110 booths @ varied rates, 10am-6pm. Guests: Chris Claremont, Mike Mignola, Chris Bachalo, J.M. DeMatteis, Jill Thompson, Alex Ross, Steve Rude, Mike Baron, David Lloyd, Shawn McManus, Kevin Hopgood, Guy Davis, Terry Moore, Paul Pope, Stuart Immonen, Rob Boyd, Ken Lashley, Richard Pace, Peter Grau, Rob Walton, Patrick Lee, and Max Douglas. Contact: Peter Fisico, 416-757-8137.

FLORIDA

OCTOBER 16, ORLANDO

Comic Book Mega-Show V, Marriott Hotel, 8001 International Drive (I-4 exit Sand Lake Road), 60 tables @ $50 each, $3.00 admission, 10am-5pm. Special signer to be announced. Drawings for gold edition comic books. Thousands of Golden Age, Silver Age, and Modern Age comics. Contact: James Breitbeil, 407-426-7745.

ILLINOIS

OCTOBER 23, ROSEMONT

Sportsnews, Sports, and Comic Collectible Convention, Rosemont Horizon Skyline Room, 6920 N. Mannheim on Lunt Avenue, 150 tables @ $45 each, $2.00 admission, children under 7 free, 9:30am-3:30pm. Contact: George Johnson, 708-663-1975.

OCTOBER 28-30, ROSEMONT

The 8th Annual Chicago Sun-Times Sports, Comic, and Collectible Convention, Rosemont O'Hare Exposition Center, 5555 N. River Road, 350 tables @ $225 each, $5.00 admission, children under 7 free, Friday 5pm-9:30pm, Saturday & Sunday 9:30am-4pm. Contact: George Johnson, 708-663-1975.

INDIANA

OCTOBER 23, INDIANAPOLIS

Mini Indy Con, Holiday Inn East, 6990 E. 21st (I-70 Shadeland exit), 25 (6 ft.) tables @ $40 each, $1.00 admission, children under 13 free, 10am-4pm. Contact: Rick Garcia, 317-841-9204.

KENTUCKY

OCTOBER 22, LOUISVILLE

Comic Book Collectors Show, Ramada Inn, Brownsboro Road, 40 tables @ $35 each, $1.50 admission, 10am-6pm. Contact: Wally Ross, 502-228-9707.

MARYLAND

OCTOBER 8, BALTIMORE

Empire Comic & Non-Sport Card Show, Dundalk National Guard Armory, 2101 N. Point Blvd, I-695 exit 40, 50 tables @ $60 each, $3.00 admission, 10am-4pm. Contact: Chris Crossont, 410-285-0716.

MASSACHUSETTS

OCTOBER 16, WOBURN

Comic & Non-Sport Card Show, Ramada Hotel, exit 35 off of Rt. 128, 35 tables @ $50 each, $2.00 admission, children under 16 free, 11am-5pm. $200 in credit will be raffled off. Contact: Larry Harrison, 617-596-3336.

OCTOBER 23, RANDOLPH

Comic & Non-Sport Card Show, Holiday Inn, exit 5A off of Rt. 128N (next to Lombardi's), 35 tables @ $50 each, $2.00 admission, children under 16 free, 11am-5pm. $200 in credit will be raffled off. Contact: Larry Harrison, 617-596-3336.

OCTOBER 30, NATICK

Comic & Non-Sport Card Show, Holiday Inn Crown Plaza, Rt. 9E, off of Rt. 30, 35 tables @ $50 each, $2.00 admission, children under 16 free, 11am-5pm. Contact: Larry Harrison, 617-596-3336.

NEW JERSEY

OCTOBER 16, TINTON FALLS

Monmouth County Comic Con, Holiday Inn, Garden State Parkway exit 105, 40 tables @ $45 each, $2.00 admission, 9am-4pm. Guest: Joe Staton (*Legends of the Dark Knight, Guy Gardner, Millennium, E-Man*). Contact: Dan Campbell, 908-531-9281.

OCTOBER 29, WOODBRIDGE

Comic Book & Comic Art Convention, The Sheraton Hotel, 515 Rt. 1 South, across from the Woodbridge Mall, 40 tables @ $55 each, $3.00 admission, 10am-4pm. Guests: Bill Tucci (*Shi*), Buzz (*Vengeance of Vampirella*), Joe Monks (*Cry for Dawn*), Chris Batista (*Steel*) ,and Tom Smith (*Hulk 2099, Venom*). Plus a Halloween costume contest with cash prizes! Contact: Ron Jordan, 908-828-5955.

OCTOBER 30, BORDENTOWN

Comic Book & Comic Art Convention, The Days Inn Hotel, Rt. 206 North, off exit 7 of the NJ Turnpike, 30 tables @ $55 each, $3.00 admission, 10am-4pm. Guests: Buzz (*Vengeance of Vampirella*), Tom Smith (*Hulk 2099, Venom*), Dave Megill and Rick Buckler, Jr. (*The Nailer*). Plus a Halloween costume contest with cash prizes! Contact: Ron Jordan, 908-828-5955.

NEW YORK

OCTOBER 2, NEW YORK CITY

Comic Book Extravaganza, The Marriott-East, 525 Lexington Avenue and 49th Street, 63 tables @ $95 each, $4.00 admission, 50 cents off with this *Wizard* ad, children 6 and under free, 10am-4pm. Party hearty as we celebrate the 2nd Anniversary of Topps Comics & Cards with fantastic guest appearances. They're bringing tons of promos, premiums and giveaways. Also, experience the world premiere of the new publication *Aardwolf* with creators Dave Cockrum, Gray Morrow, and Clifford Lawrence! A

cool limited edition print commemorates this event. Contact: Max Gottfried, 718-441-9868.

OHIO

OCTOBER 16, ST. CLAIRSVILLE

Ohio Valley Comicon, Days Inn, I-70 at exit 220, 26 tables @ $40 each in advance, $2.00 admission, children 6 and under free, 10am-4pm. Guest: Pat Block (*Donald Duck Adventures* #27). Contact: Jeff Harper, 216-499-6056.

OCTOBER 23, CANTON

Canton Comicon, Parke Hotel, I-77 at exit 109 (Everhard Rd.), 23 tables @ $40 each in advance, $2.00 admission, children 6 and under free, 10am-4pm. Contact: Jeff Harper, 216-499-6056.

OREGON

OCTOBER 9, PORTLAND

Portland Comic Book Show, Memorial Coliseum, 1401 North Wheeler Street, 145 tables @ $75 each, $3.00 admission, 10am-5pm. Guests: John Romita Jr. (*Daredevil: Man without Fear, Punisher/Batman: Deadly Knights*), Darick Robertson (*New Warriors*), Tom Yeates (*Dracula vs. Zorro*), and Mike Ploog (Fantastic Art of Mike Ploog trading cards). Contact: Second Genesis, 503-788-1031.

PENNSYLVANIA

OCTOBER 15, LANGHORNE

Comic and Card Show, Sheraton Bucks County, 400 Oxford Valley Road, across from Sesame Place, 55 tables @ $40 each, $1.00 admission, 9am-3pm. Guest: Bryon Wackwitz (Wizards of the Coast card company). Contact: Greg Petrino, 215-968-8577.

TENNESSEE

OCTOBER 15, CHATTANOOGA

Card, Comic and Racing Show, Days Inn, I-75 East Ridge exit, 35 tables @ $45 each, $1.50 admission, 9am-4pm. Contact: Linda Pogue, 615-962-2354 days, 615-469-7227 nights.

OCTOBER 29-30, KNOXVILLE

Card, Comic, and Racing Show, Ramada Inn, Cedar Bluff Rd., 35 tables @ $50 each, $1.50 admission, 9am-5pm. Contact: Linda Pogue, 615-962-2354 days, 615-469-7227 nights.

TEXAS

OOPS! WE GOOFED! THIS SHOW WAS INCORRECTLY LISTED AS SEPTEMBER 18 IN ISSUE #38:

SEPTEMBER 24, HOUSTON

Comic Carnival '94, Ramada Inn, I-10, Silber & Antoine exit, 7787 Katy Frwy., 60 tables @ $85 each, $3 admission (children under 7 $1), 10:30am-4:30pm, 713-335-SHOW (7469) 24-hour hotline. Guest: Rus Sever (DC artist).

OCTOBER 2, HOUSTON

Comic and Card Convention, Holiday Inn Southwest, 11160 S.W. Freeway at Beltway 8, 35 tables @ $65 each, $2.00 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of Marvel cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676.

OCTOBER 8-9, HOUSTON

Comic and Card Convention, Holiday Inn, I-10 and Silber (7611 Katy Freeway, Silber exit), 45 tables @ $125 each, $2.00 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of Marvel cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676.

OCTOBER 9, AUSTIN

Comic and Card Convention, Embassy Suites Hotel, 5901 North I-H35, 45 tables @ $55 each or 2 for $100, $1.50 admission, 9am-4pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of Marvel cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676.

OCTOBER 9, HOUSTON (Clear Lake)

Comic Carnival Presents: Collectible Fantasy Card Games & Magic Cards Show, Ramada/Kings Inn Hotel & Conference Center Ballroom, 1301 Nasa Rd. #1, table fee $55 each, $3.00 admission, 10am-5pm. Buy, sell, trade and play *Magic: The Gathering, Spellfire, Jyhad,* and others. Door prizes. Contact: Durhmon Jennings, 713-335-1130.

OCTOBER 16, HOUSTON

Comic and Card Convention, Marriott North at Greenspoint, 255 N. Sam Houston Parkway East, 50 tables @ $70 each, $2.00 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of Marvel cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676.

OCTOBER 16, LIVE OAK/SAN ANTONIO

Bimonthly Card & Comic Show, Live Oak Civic Center, Pat Booker Road off I-35, near Randolph Air Force Base, 20 tables @ $40 each or two for $70, $1.00 admission, 10am-6pm. Contact: Dale Eckman, 210-945-0003.

OCTOBER 23, AUSTIN

Comic and Card Convention, Embassy Suites Hotel, 5901 N. I-H35, 45 tables @ $55 each or 2 for $100, $1.50 admission, 9am-4pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of Marvel cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676.

OCTOBER 23, HOUSTON

Comic and Card Convention, Marriott Westside, 13210 Katy Freeway, I-10 West, Eldridge exit, 45 tables @ $70 each, $2.00 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of Marvel cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676.

OCTOBER 23, SAN ANTONIO

Comic and Card Convention, Embassy Suites Hotel, 7750 Briaridge, I-10W & 410W, behind Malibu Fun Center, 40 tables @ $55 each or 2 for $100, $1.00 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676.

OCTOBER 30, BEAUMONT

Comic and Card Convention, Holiday Inn Beaumont Plaza, 3950 I-10 Walden exit, 30 tables @ $45 each or 2 for $85, $1.00 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676.

OCTOBER 30, HOUSTON

Comic Carnival '94 Halloween Show, Hobby Holiday Inn, 9600 Gulf Freeway at I-45 South College Airport exit, 85 tables @ $85 each, $3.00 admission, children under 7 $1.00, 10:30am-5pm. Guests to be announced, tons of comics, non-sports cards and *Magic: The Gathering* cards. Contact Durhmon Jennings, 24-hour hotline for more information: 713-335-SHOW (7469).

OCTOBER 30, SAN ANTONIO

Comic and Card Convention, Embassy Suites Hotel, 7750 Briaridge, I-10W & 410W behind Malibu Fun Center, 40 tables @ $55 each or 2 for $100, $1.00 admission, 10am-5pm. Door prize drawings every 30 minutes for comics and cards. Receive a free pack of comic cards with this ad and paid admission. Contact: Mark Hlavinka, 713-293-8676. ☆

If you'd like to use *Wizard*'s magic to help advertise your comic book event, call Karen Evora at (914) 268-3907.

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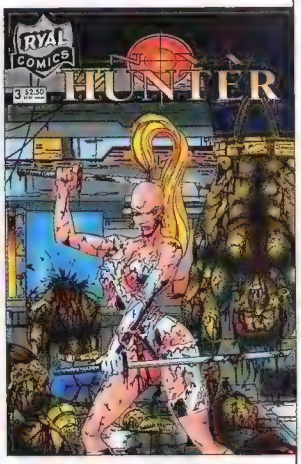
WIZARD MAGAZINE

The voice of the comic book industry: fans, collectors, artists, writers, publishers, distributors and store owners turn to Wizard for the inside track!



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WizaRd BullPen

Definitely Crushed! On August 16, the nearly-undefeated Wizard softball team headed down to the beautiful, spacious, and at times even dangerous Central Park in N.Y.C. to tackle the highly-touted DC Comics softball team. Even with the lack of fatherly advice of missing Coach/Pitcher/*ER* Art Director Robin "Jamos" Ramos (and the fact that we created our own field sandwiched between two other fields), the mighty Wizard team went on to mercilessly trounce the DC Bullets 24-7. Highlights of the game included *Sportslook* Art Director Brad Fountain hitting a bomb of a homer, and the lethal arm of Pitcher/Marketing Associate Dan Reilly. Now if we could only get the Marvel team to stop chickening out, we'd make a clean sweep of the entire East Coast!

Peace, Music, & Mud! When Woodstock '94 called, some Wizard Pressers just couldn't resist. *Sportslook* News Editor Jim McLauchlin (he's that Magic Words fella too), *SL* Art Director Brad Fountain, and Marketing/Promotions Manager Christine Cush headed north for three days of peace, music, and love (and the occasional nekkid people walking around). Christine, who likened the event to a "voluntary refugee camp," made the clutch move of the weekend by renting—for just $35!—an eight-man tent, which the trio set up in a choice spot just off the muddy grounds. Brad loved Nine Inch Nails's thrashin' performance, and Jim was impressed with Metallica's showmanship. Asked whether or not they had a good time, all gave a hearty cheer and said they'd do it again in a second. (Are they nuts, or what?)

Office Wars! As reported last issue, four of the *Wizard: T.G.T.C.* offices are fiercely battling it out to see who can decorate their new office quarters in the coolest way. Entered in the contest, where the winning team gets treated to dinner by the losers, is the Groovy Ghoulie team consisting of Bob Marshall, Dave Prager, and Phil Colligan, the deskless wonder. (Ex-officemate Dan Reilly was recently promoted to Marketing Associate and now shares an office with two—count 'em—*two* awesome redheads. But that's another story.) Also participating in the frenzy are Hank Bordowitz, Marc Wilkofsky, and Andrew Kardon in the Editing Pit; Matt Tierney and Arlene So in the Art Den; and Pat McCallum and Brian Cunningham in the Rookery. The final results will appear next issue, as press deadlines delayed the hijinks for a little while.

UP CLOSE...

Dan Reilly
Marketing Associate, Wizard Press

What is it you do at *Wizard*?
I work in marketing. I help coordinate the day-to-day activities of the marketing department, oversee projects, help put together contests, make sure Marketing/Promotions Manager Christine Cush gets her coffee in the morning (for the safety of the entire office), bug *Wizard* Editor-in-Chief Pat McCallum, and remind *Wizard* Art Director Matt Tierney how much the Red Sox stink.

Your favorite section in *Wizard*?
Cut & Print.

Last good movie you saw?
Clear and Present Danger.

Last good book you read?
Without Remorse, by Tom Clancy.

Favorite TV show?
A Yankee game or *NYPD Blue.*

Favorite musical group?
U2 is my all-time favorite, but I like a lot of different kinds of music.

Who would play you in a movie?
Sean Astin, who starred in *Rudy* and *Encino Man.*

Favorite midnight snack?
It's a toss-up between Mallomars and Jiffy-Pop Popcorn (the original aluminum popping pan, not the cruddy microwave version).

Favorite comic right now?
The Incredible Hulk.

Favorite comics of all time?
Batman: Arkham Asylum, or *Avengers* #196-#200.

What are/were your nicknames?
Riles, Radar, Rockjaw, Pus Boy, Donut Boy...should I go on?

What superpower would you want, and why?
I wouldn't mind having the Molecule Man's powers. Anyone who got on my nerves, I could turn into a huge chunk of crap!

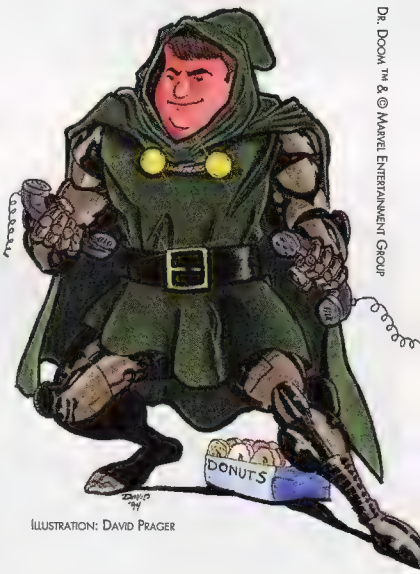

ILLUSTRATION: DAVID PRAGER

DR. DOOM ™ & © MARVEL ENTERTAINMENT GROUP

TOP 10 THINGS DC'S *ZERO HOUR* FIXED:

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✓ **COLLECTOR'S SPORTSLOOK #12** Dallas Cowboys premier running back Emmitt Smith struts his stuff on the cover of the November issue as we gear up for the new football season. Inside, we look at the current state of affairs in the football trading card market, as well as the rotating quarterback situation in the NFL. Plus, we give you a feature on sports injuries (Ouch!). Also, readers can win a chance at getting one of *everything* produced by Collector's Edge and a silver Highland mint Nolan Ryan baseball card. **$3.95**

✓ **ER #15** This issue of *Entertainment Retailing* focuses on comic-based cartoons, including the new Spidey and WildC.A.T.s ones, and the popular X-Men and Batman shows, and how retailers can use them to their benefit. We look at how displays, racks, and other supplies can help a retailer's store, the reasons why football cards lag behind baseball and basketball cards in popularity, and the Bravura company in our Industry Spotlight! Plus: an update on the Bruce McNall fraud case, and, of course, no issue of *ER* would be complete without some words from Beau Smith and John Byrne. **$2.95**

WIZARD: THE GUIDE TO COMICS VOLUME ONE, THIRTY-NINE (39), NOVEMBER 1994.
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WIZARD® 40

NOVEMBER

BOO!

LURKING beneath a twisted **Violator** cover by **Greg Capullo**, you'll find one of ***Wizard's*** most **HORRIFYING** issues to date. Follow ***Wizard*** as it leads you down dark and dangerous interviews with **Neil Gaiman** and **Frank Miller**.

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THE TREATS?

• The newest in *Wizard*'s line of exclusive #1/2 issue offers, with this month's book featuring the savage **Ripclaw**, straight from Marc Silvestri's *Cyberforce*! • An eerily reflective **WildC.A.T.s** chromium card, featuring Jim Lee's megapopular team of crack alien hunters! • Take your chances and win a free trip down South to attend the Southwest Comic Festival! • Do or die: take the plunge and enter *Wizard*'s Cauldron of Terror!

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WIZARD®
#41

The 300-page
year-end wrap-up.
On sale in December.

WIZARD Profile

Silver Surfer & Galactus ™ & © Marvel Entertainment Group

Here's looking at...KURT BUSIEK

by Paul J. Grant

Kurt Busiek is the perfect example of the standard "overnight sensation" in the world of comics. After toiling in relative obscurity for almost 10 years, he finally achieved well-deserved recognition for his writing on the popular and critically acclaimed *Marvels* mini-series, done with artist Alex Ross late last year.

Born in Boston, Mass., Busiek graduated from Syracuse University with a B.A. in English Literature in 1982. But by that time, he had decided what he wanted to do with his life. "I picked up an issue of *Daredevil* out of boredom back in 1974 and got hooked," the 34-year old writer recalls, "around the time I decided that computer programming wasn't the career for me. I realized people actually got paid to do comics, so I learned as much about writing and storytelling as I could in college."

Photo: Huntington Busiek

His comics career started when he showed some sample scripts to Dick Giordano, then DC's executive editor. On the basis of those scripts, artist Ernie Colón hired him to write a backup story for *Green Lantern* (vol. 1) #162. His first regular assignment was *Power Man & Iron Fist* in 1983 for Marvel.

Among his influences, Busiek counts Milton Caniff, Jack Kirby, Steve Englehart, Leonard Starr, Walter Tevis, William Goldman, Edward Eager, and Archie Goodwin. He currently resides "somewhere in the microbrew heaven of the Pacific Northwest," with his wife Ann.

His other major comic book projects include DC's *Red Tornado* mini-series from 1985 and recent issues of *Valor*, Marvel's recent *Spider-Man/X-Factor: Shadowgames* mini-series, Epic's 1989-90 *Open Space* anthology series, Harris's 1991 *Vampirella: Morning In America* mini-series, and Dark Horse's recent *Jonny Demon* mini-series.

Busiek's current crop of assignments include the monthly *Night Thrasher* and *Strange Tales* one-shot for Marvel, *Silver Star* for Topps, and the "Tiberius Fox" backup story in *Phantom of Fear City* for Claypool Comics. On the horizon, he will write a bunch of mini-series and specials for Image, including *Regulators*, an arc for *Shadowhawk: Images of Tomorrow*, *Spartan*, *Velocity*, *Youngblood: Year One*, *Shaft & Badrock*, and a "mystery project" with Erik Larsen. Not exclusively an Image writer, Busiek has projects for other publishers in the works, but is not at liberty to discuss them as yet.

So, where does Busiek see himself in the next ten years? "Writing a few regular series would be nice; this succession of mini-series, graphic albums, and one-shots is starting to get to me," he admits. "Doing creator-owned books would be nice, too. Ten years doesn't seem too long a time to accomplish that. But then again, considering the past ten years..."

First comic you read...
A *Batman* story about Robin being tied to the head pin in a giant bowling alley.

Favorite comic of all time...
Milton Caniff's run on [the newspaper comic strip] *Terry and the Pirates*, from 1934-1946.

Favorite work of your own...
Probably *Marvels* #2, but there's an eight-page Iron Man story in *Marvel Super-Heroes Special* #9 that I'm quite proud of.

Comics you currently read...
My favorites include *Bone*, *Flash*, *Superboy*, *Savage Dragon*, *Sandman*, *Incredible Hulk*, *Sin City*, *Usagi Yojimbo*, *Batman Adventures*, *The Spectre*, *The Simpsons*, and *Strangers in Paradise*.

Favorite comic character...
Hawkeye! No, Green Lantern, but only if it's Hal Jordan! No, Iron Man! No, Iceman! No, wait, give me a minute...

Most embarrassing moment...
If I told you, it would become my second most embarrassing moment, my first being having it printed in a national magazine.

Superpower you'd most want to have...
Super-agility! Flight! Invisibility! No, wait...the ability to fire really cool blasts of energy from my hands and blow up parked cars and stuff!

Favorite munchie at 2 a.m....
Fritos! No, Town House Oval crackers and cheddar cheese! No, chocolate chip cookies! No, Butterfingers! No, wait...

Things you collect...
Besides comics? Coca-Cola trading cards, John D. MacDonald novels, royalties, and dust.

Favorite pastime or hobby...
Reading. Novels, comics, magazines, anything.

Favorite television show...
Mad about You! No, *L.A. Law*, but only when it was really good! No, *The Dick Van Dyke Show*! No, *Red Dwarf*! No, wait...

Last good movie you saw...
True Lies.

Person who would play you in a movie about yourself...
John Cusack or David Hyde-Pierce, if I had anything to say about it. Probably Whoopi Goldberg, if I didn't.

Person you'd most like to work with...
Alan Davis. No, Alex Toth. No, Frank Robbins! No, wait, Nick Cardy! No, Adam Kubert! No, Bruce Timm! No, wait...

If you had the power of the Beyonder...
I'd *draw* comics, too. And I'd have a really, really great time on the weekends.

Why do you read *Wizard*?
To see what it's saying about me. ☆

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RICK MAGYAR

EXCLUSIVE DIRECT MARKET EDITION FEATURING COVERS BY JOHN BOLTON.

PLUS SUPER PREMIUM FRANKENSTEIN TRADING CARDS BAGGED WITH EACH ISSUE.

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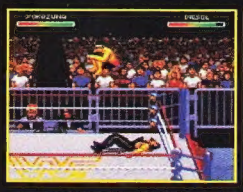
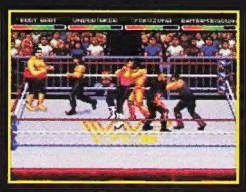


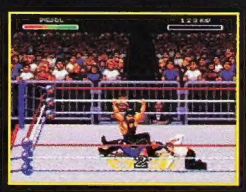
ALL NEW MEGA-MOVES LIKE THE CANNONBALL...

AND THE FIELD GOAL KICK!



FIRST 4-PLAYER WF® GAME!

OUT-OF-THE-RING MAYHEM!



NEW PINS AND SUBMISSIONS!

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